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PENE DV BOIS
COLLECTION.

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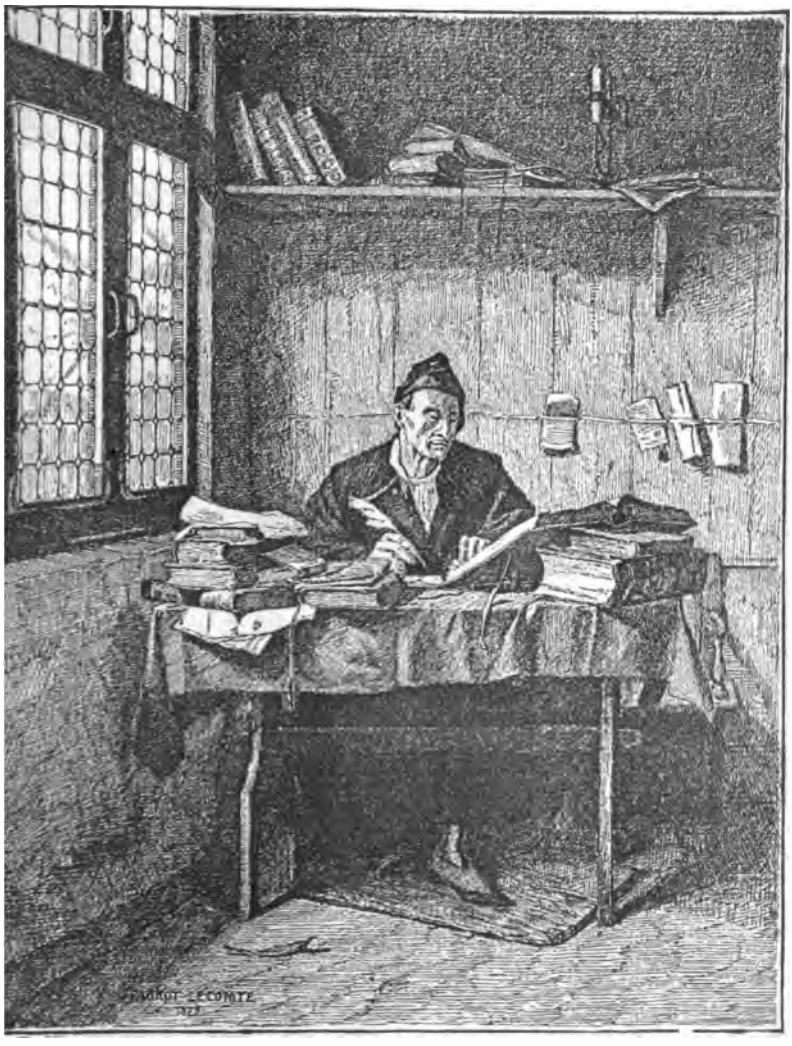

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787 and 789 Broadway, New York.

June, 1887.

ogue—Price One Dollar.

ORDER OF SALE

OF THE

PENE DU BOIS COLLECTION,

AT THE

LEAVITT ART GALLERY,

787-789 Broadway, New York City.

BY

GEORGE A. LEAVITT & CO.,

AUCTIONEERS.

First Session, - - - - - -	Monday, June 13th, at 10 A. M Lots 1 to 175, inclusive.
Second Session, - - - - -	Monday, June 13th, at 2.30 P. M Lots 176 to 352, inclusive.
Third Session, - - - - - -	Tuesday, June 14th, at 10 A. M Lots 353 to 522, inclusive.
Fourth Session, - - - - - -	Tuesday, June 14th, at 2.30 P. M Lots 523 to 693, inclusive.
Fifth Session, - - - - - -	Wednesday, June 15th, at 10 A. M Lots 694 to 866, inclusive.
Sixth Session, - - - - -	Wednesday, June 15th, at 2.30 P. M Lots 867 to 1017, inclusive.
Seventh Session, - - - - -	Thursday, June 16th, at 10 A. M Lots 1018 to 1170, inclusive.
Eighth Session, - - - - -	Thursday, June 16th, at 2 30 P. M Lots 1171 to 1321, inclusive.
Ninth Session, - - - - - - -	Friday, June 17th, at 10 A. M Lots 1322 to 1508, inclusive.
Tenth Session, - - - - - -	Friday, June 17th, at 2.30 P. M Lots 1509 to 1690, inclusive.
Eleventh Session, - - - - -	Saturday, June 18th, at 10 A. M Lots 1691 to 1882, inclusive.
Twelfth Session, - - - - -	Monday, June 20th, at 10 A M Lots 1883 to 2085, inclusive.
Thirteenth Session, - - - -	Monday, June 20th, at 2.30 P. M Lots 2086 to 2285, inclusive.
Fourteenth Session, - - - -	Tuesday, June 21st, at 2.30 P. M Lots 2286 to 2496 (the End).

☞ For "Conditions of Sale," see the third page of this cover.

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The Entire PENE DU BOIS COLLECTION will be ON EXHIBITION from 9.30 A. M. until 5.30 P. M., on Wednesday, Thursday and Friday, June 8th, 9th and 10th, 1887; and from 9.30 A. M. to 2 P. M. on Saturday, June 11th. Admission by Card only.

The "BOOKMART" Publishing Company, of Pittsburgh, Pennsylvania, will publish a PRINTED PRICE LIST of the PENE DU BOIS SALE. Copies, price Fifty Cents, can be obtained of the "BOOKMART," or of GEORGE A. LEAVITT AND CO.

THE ASTOR LIBRARY
NY

· Ye Bibliophile ·

"Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping....."—EDGAR ALLAN POE.

[FAC-SIMILE REPRODUCTION OF "YE BIBLIOPHILE," AN ORIGINAL BLACK AND WHITE SKETCH BY E. J. MEEKER, AND MADE FOR "NEW YORK BIBLIOPHILE," A NEW WORK OF HENRY DE PENE DU BOIS, NOW IN THE PRESS. NUMBER 2222 OF THIS COLLECTION.]

The Library and Art Collection of Henry de Pene du Bois, of New York,

Author of—"An Historical Essay on the Art of Bookbinding," American Correspondent of "Le Livre" (Octave Uzanne, Editor), etc., etc.

NEW YORK:
GEORGE A. LEAVITT AND CO.,
787 AND 789 BROADWAY.
June, 1887.

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"Livres nouveaulx, livres vielz et antiques."—ETIENNE DOLET.

Gilles Menage somewhere wrote over two hundred years ago:—"Les livres ont toujours été la passion des honnêtes gens."

And that is the reason, I suppose, why MR. HENRY DE PENE DU BOIS is so popular in New York as a Bibliophile and Grolierite. I presume further, that it is also the reason why he gave to literature his interesting volume on the "Art of Bookbinding,"—is why he has been chosen as the American correspondent of that fascinating Parisian magazine, "Le Livre," whose destinies are superintended by Octave Uzanne, the author of some of the most delightful works in the French language—and is why MR. PENE DU BOIS has been engaged for so long a time on the compilation of his volume on American book-collectors entitled—"New York Bibliophile," and which will be shortly issued from the Paris press.

The Library and Art Collection of MR. PENE DU BOIS has been his sole hobby during many years, and he daily could truly repeat the words penned by old Pynson in the sixteenth century:—

"Styll am I besy bookes assemblynge,
For to have plenty it is a pleasaunt thynge."

His Collection had great newspaper notoriety before he contemplated putting it on the market in consequence of his intention of living altogether in Paris after September of this year. The Collection of this Louisianian Creole—for MR. PENE DU BOIS is a native of New Orleans—has long been, in the words of "Town Topics"—"the envy of brother enthusiasts," and "To-Day" two years ago, spoke of his—"noteworthy assemblage of French classics and fine bindings," adding, "MR. PENE DU BOIS is a nephew of the French author HENRI DE PENE and a collector of decided inherited taste."

Any number of extracts might be reprinted in regard to the value of the Library of MR. PENE DU BOIS, whom the "Art Amateur" styled—"connoisseur in the arts of the bibliophile," but two more and those from the "New York Tribune" will suffice. On the third of June, 1883, that journal said:—

"A good book-collector here is HENRY DE PENE DU BOIS. He is said to be of Huguenot extraction and is the New York contributor to 'Le Livre' of Paris. He has an IMMENSE LIBRARY in Brooklyn, strong in the French

classics, in fine editions, and in old Gothic books....MR. PENE DU BOIS, it is said, can tell a Durer by merely feeling the paper, and he owns a copy of the 'Roman de la Rose,' which cost six hundred dollars."

The "New York Tribune" six months ago, when a rumor of the dispersal of the Collection had been bruited around, stated further:—

"....the Library of HENRY PENE DU BOIS, a well known member of the Grolier Club. MR. PENE DU BOIS has lived in New York for many years, but has decided to return to his own country and, as a preliminary step, is going to dispose of his entire Library. As the author of the well-known 'Essay on the Art of Bookbinding,' his Collection is naturally rich in specimens of that art. On the bindings of some of these volumes are such names as Trautz-Bauzonnet, Dérome, Chambolle-Duru, Rousselle, and well-known American and English binders. These gorgeously-tooled covers guard treasures such as vellum manuscripts, black letters, examples of Aldus, Elzevir, Hardouyn, Galliot du Pre and other master printers. Modern examples include first and limited editions, classics and bibliographical works. Some fine prints and water-colors, as well as some interesting autographs, complete the collection."

"Good wine needs no bush" may be all very well, but the endorsement of the results of years of book-finding and book-hunting by the newspapers quoted above, is almost a necessity in the face of the cynical scepticism which seems to environ everything in association with the sumptuous hoards of the bibliophilistic amateur, who devotes his life to collecting and who believes in the suggestions of the eminent poet and book-connoisseur Frederick Locker-Lampson:—

"It is a good thing to read books, and it need not be a bad thing to write them; but it is a pious thing to preserve those that have been sometime written; the collecting, and mending, and binding, and cataloguing of books are all means to such an end."

* * *

The "PENE DU BOIS CATALOGUE" has been arranged in Ten Divisions as follows:—

I. ART, comprising Painting, Sculpture, Architecture, Costume, Heraldry, Choice Bindings, etc.; also, Illustrated Books, many of which are Unique..... Numbers 1 to 352

II. VELLUM MANUSCRIPTS, including Illuminated Treasures and Later Manuscripts, etc.....Numbers 353 to 388

III. ORIGINAL AUTOGRAPHS..... .Numbers 389 to 522

IV. EARLY TYPOGRAPHY, consisting of Incunabula, Black Letters, and other Rare Books printed before the year 1600—also splendid Aldine and Elzevirian Imprints.....Numbers 523 to 693

V. BIBLIOGRAPHY, and Authorities on Literature, Binding, Book-plates, etc., also Rare Book Catalogues.....Numbers 694 to 866

VI. CURIOSA AND FACETIÆ, including Rare Illustrated French Erotica, Books of Emblems, the Dance of Death, etc., etc....Numbers 867 to 1321

VII. POETRY AND DRAMA.....Numbers 1322 to 1565

VIII. VARIA LITERARIA, including History, Americana, Biography, Fiction, Travels, etc.; also some Addenda, mostly duplicates, and consigned from another source.....Numbers 1566 to 1882

IX. PRINTS AND AQUARELLES.... ... .Numbers 1883 to 2457
X. CURIOS AND LIBRARY FURNITURE.....Numbers 2458 to 2496

* * *

The "PENE DU BOIS CATALOGUE," the first auction bibliography issued in America with page illustrations, begins with the Division devoted entirely to "ART, UNIQUELY ILLUSTRATED BOOKS, BINDINGS, etc." This section is arranged alphabetically and numbers 1–352. It comprises the best French, German, American and English authorities on the Fine Arts. It makes in itself a nearly perfect library for general reference purposes on the various subjects incorporated in the department.

Pre-eminent among the gems of the First Division are two of the vellum volumes, issued by the Grolier Club. "A Decree of Star Chamber," one of two copies on vellum, and the only example that can ever be sold, as the other is preserved in the safe of the Grolier Club to be owned forever by that organization. MR. PENE DU BOIS had his copy most superbly bound in Paris by Lortic, with the arms of Jean Grolier in colored leathers on the sides. He is also the owner of one of the two vellum copies of the Grolier Club's reprint of the "Rubaiyat" of Omar Khayyam. Two other Grolier Club books are in the Catalogue—Robert Hoe's work on "Bookbinding," a limited edition of two hundred copies, and "Knickerbocker's History of New York," limited to one hundred and seventy-seven copies.

Quite a number of unique books are in this Division:—Sir Walter Scott's "Works and Life"—a magnificent copy illustrated with additions making three thousand engravings in all, and splendidly bound in seventeen volumes by Tout; an extra-illustrated Bryan's "Painters and Engravers," the London edition of 1821 extended from two volumes to fourteen by the insertion of many hundreds of prints, embracing portraits of the artists mentioned or specimens of their work; Robert Hoe's edition of Maberly's "Print Collector," a large paper copy extra-illustrated with eighty extremely rare and original prints by Durer, Beham, Rembrandt, Hollar, Raphael-Morghen, and other masters of the burin; Pepys's "Diary," ten volumes extra-illustrated with portraits and views; the "Cambridge Portfolio," with numerous additional illustrations; Durand's "Souvenirs" of the great French General Hoche, extra-illustrated; Le Roy de St. Croix on the "Marseillaise Hymn," uniquely extended; proofs before letters on India paper of many of the gems of the "London Art Journal," in square large folio; etc.

It is but to be expected that we shall find many grand reliures in the library, of an authority on book-binding. MR. PENE DU BOIS's own book on "Bookbinding" is presented in a form as handsome as it is possible to have it. The author's own copy is a limited edition of one, is printed entirely on Japan paper, is uniquely extra-illustrated with rare engravings, and is superbly bound in doublé by Bradstreets, who printed the book. A volume that cannot fail to attract attention is a copy of De Thou's "History," presented by its author to King Henry the Fourth of France, dedicated to that monarch, printed by Estienne, and bound under the supervision of De Thou, by Clovis Eve, for Henry of Navarre. Another royal binding of importance must have special mention. It is King Louis the Thirteenth's copy of the "True Points of the Catholic Faith," and is a presentation one from the author, Cardinal Richelieu, to his master. Needless to say,

the covers are one mass of fleurs-de-lys, which also decorate handsomely bound volumes formerly belonging to King Louis Philippe. Among other historical bindings are tomes that were the property of Napoleon the Third, Madame de Pompadour, Prince Demidoff, the Duke of Marlborough and other eminent personages. Reliures of interest by Dérome, Du Seuil, etc.; examples of alto-relievo silver bindings; hand-painted eighteenth century specimens; volumes stamped with the royal arms of France and an artistic engraved papier-maché binding, are in this Division of the Catalogue.

In this galaxy of art, literature and illustration are editions-de-luxe and volumes illustrated with the best etchings. There are:—a set of "Original Etchings by American Artists," India paper proofs, with duplicates on Japan paper; the etchings of the "New York Etching Club," signed artists' proofs on India paper; Koehler's luxurious work on "Etching," with proofs on Japan paper; a limited edition of fifty impressions, and one of the choicest sets of "Poets and Etchers," published at Boston, 1882; "A Score of Etchings," brilliant proofs before letters; the very scarce Young's "Leicester Gallery," a large paper copy with proofs on India paper; a Holland paper example of the "One Hundred Chefs-d'Œuvres in Parisian Collections"; Jutsum's "Masterpieces of German, French and Dutch Art," proofs before letters and mostly on Japan paper; and John Kay's "Caricature Portraits," a fine copy of the best edition, and published in 1838 in "Edinbro' town."

Some really magnificent galleries of engravings are in this section, viz.:—the "Le Brun Gallery," three volumes, Paris, 1792–96, and with two hundred and one copper-plates; "Art Treasures of America," limited edition and India proofs; an original subscriber's copy of the "Gallery of Contemporary Art"; "the French Aquarellists," limited edition, heavy vellum paper; the "Italian School of Design," with masterpieces of illustration engraved by Bartolozzi and others; the "Luxembourg Gallery," Paris 1710, with magnificent plates after Rubens by Edelinck, Audran, etc.; "Masterpieces of French Art," limited edition, India proofs before letters; and the "New Gallery of British Art," the edition-de-luxe, with proofs before letters on India paper.

Quite a number of works on costume, such as Guillaumot and Planché, are in this Division, including a handsome copy of Pyne's "Costume of Great Britain," the plates of which are colored by hand.

The somewhat kindred subject of heraldry has a few representatives:—the "Blason des Couleurs," the limited reprint and uniquely colored; Guillim's "Display of Heraldry," 1677–79; and the rare French heraldic and genealogical authorities of De Milleville, Jouffroy des Eschavaunes and the Marquis de Magny.

A large number of volumes are devoted to Biblical illustration, among them being those of Kraus, La Trobe, Martin, Royaumont and Stimmer, also Curmer's beautiful edition of the "New Testament," and a large paper copy of Bida's "Gospels," proofs before all letters and in a magnificent reliure of David.

Nearly the whole of the First Division warrants particular attention being called to it in entirety, number by number. In addition to those I have already specified, I pick out alphabetically some extremely choice books of beauty and luxury:—"L'Art," the great French art magazine for the years 1878–83, inclusive; limited subscription edition of "Les Arts

Somptuaires," with colored plates by Ciappori; Bartlett and Beattie's "Switzerland," large paper, with open letter proofs; Batty's "Select Views of Europe," an almost unique copy, with the plates in three states, and another work by Batty, his "French Scenery," with the plates in two states; Dante Gabriel Rossetti's copy of Hans Burgkmair, fifty-two folio wood engravings; many works illustrated by Gustave Doré; the privately printed "Monuments of Design," by Baron Vivant Denon; the 1622 Arnheim edition of Albert Durer's "Human Proportion"; a collection of nearly one hundred engravers' proofs—an unique, large paper and India paper assemblage, mostly proofs before letters, with the artists' autograph signatures thereon; Schmidt's beautifully illustrated edition of the "Poems" and "House of Brandenburg," by the warrior monarch Frederick the Great; subscription edition of the "Gazette des Beaux-Arts," in fifty-four volumes, from the commencement in 1859 to 1883 inclusive; largest paper copy of Gell and Gandy's "Pompeiana," with duplicate India proofs before letters; Gonse's "Japanese Art," also the French edition of Audsley and Bowes's work on the same subject; edition-de-luxe of "Great Modern Painters," with proofs on India paper; Hamerton's art works, including large paper copies and original editions of his "Landscape" and "Graphic Arts"; "Labyrinthe Royal," printed at Avignon in 1601, being a very rare, contemporary work on Henry of Navarre and Marie de Medicis, his Queen; Arsène Houssaye's splendid folio volume on Molière, limited edition; large paper copy of Ireland's "Views on the River Thames"; the original edition in forty volumes of Jardine's "Naturalist's Library"; Kueller and Wauters' splendid work on "Ancient Historic Tapestries"; many of Paul Lacroix's charming works of an art character; original subscriber's copy of Lodge's "Portraits" in parts, as issued; Mayer's "Oriental Views," with delightfully colored plates; Michaud's "Crusades," illustrated by Doré, and splendidly bound by Dupré; large paper copy of "Paradise Lost," with John Martin's plates, London, 1827; Perrot and Chipiez's "History of Art," in six volumes; a large paper copy of the Du Bois edition of Plutarch, with duplicate sets on India paper and proofs of the plates in two states; largest paper copy of Pugin and Heath's "Paris," with India proofs before all letters; Rapin's "English History," with Vertue and Houbraken's plates; Renouvier's privately printed work on engraving, a presentation copy from Charles Sumner; Rossetti's "Blessed Damozel," one of a limited edition of thirty-five copies, with India proofs; a splendidly illustrated work by Peter Paul Rubens, published at Antwerp in 1642; original edition of Ruskin's "Seven Lamps of Architecture," as well as a large paper copy of the last edition of the same; limited "Jouaust" edition of "Paul and Virginia," elegantly bound by Smeers; large paper copy of the "Picturesque Tour of the Seine," published by Ackermann in 1821; "Romeo and Juliet," limited edition on Japan paper of Dicksee's charming designs; Sotheby's "Principia Typographica," three volumes, limited edition; the "Antiquarian Itinerary," large paper and profusely illustrated; signed artist's proofs of Barnard's "Sketches" to Thackeray; and "Lives of the Architects and Sculptors," bound by the famous bibliopegistic house of Chambolle-Duru.

These are a few samples of what the Art Division of the "PENE DU BOIS CATALOGUE" is composed. There is hardly a great engraver or

master in painting and sculpture, of ancient and modern times, but who is found in some form or another in the department, and there are volumes entirely devoted to narrating and illustrating the lives and art work of the great painters, but more particularly—Cellini, Boucher, Jean Bologne, Raffaello Sanzio, Claude Lorraine, Kaulbach, Millet, Rembrandt, Reynolds, Salvator Rosa and Van Dyck.

* * *

The "MANUSCRIPT DIVISION," Numbers 353–388, of the "PENE DU BOIS COLLECTION," has as fine an exhibit of choiceness of vellum examples and loveliness of illumination as were brought together in either the Trivulzio, Rushton M. Dorman or Rush C. Hawkins MSS.—all of which were sold by the LEAVITTS, within the last thirteen months.

The human mind can conceive of nothing of greater beauty in hand-painted missal work than the glorious "Firmin-Didot Hours" in this Collection, and which I have no doubt belonged to King Charles the Sixth of France. Here, among the PENE DU BOIS treasures is this fifteenth century vellum manuscript of former royal ownership, dazzling the eyes with forty-three painted miniatures, three hundred and thirty-eight pages, upon which are ten thousand inches of illuminated border, and with thousands of illuminated capitals and sentence finials in colors heightened with gold. Such a volume can only be seen in the Bibliothèque Nationale, the British Museum or the libraries of the extremely wealthy.

Vying in importance with the last named is the "Golden Legend" of James de Voraigne, a fourteenth century codex with one hundred and two miniatures, and thousands of illuminated initials on the seven hundred and fifty-six large-quarto pages of vellum. This manuscript of Italian workmanship, has been valued at two thousand dollars.

Of a different school and of equal literary value is the magnificent fourteenth century "Testament de Jehan de Meung," which, charming as it is in illuminated work, is equally so in the reliure, which is by the famous Petit of Paris.

Devotional illuminated vellum manuscripts make up a good quota of the Second Division.

The different schools of medieval miniaturists are all in this section. Thus we have—an early fourteenth century Anglo-Norman "Missale Romanum," with thirteen miniatures and hundreds of capitals in gold and colors, on the last page being over twenty lines of ancient English verse written about the time of Chaucer; a splendid Fifteenth century "Horæ" of Flemish execution, with thirty miniature paintings and hundreds of capitals, all in gold and colors so exquisitely finished that it may have been the work of John Van Eyck; a handsome "Getydenboek," or Dutch missal of the fifteenth century with beautifully illuminated miniatures, borders and capitals; and an early fifteenth century "Heures de la Vierge" of French workmanship, on vellum, with ten miniatures, capitals and borders, forming full-page illuminations in colors heightened with gold, and hundreds of other lovelily decorated initial letters that exhibit all the scrupulous care and patient detail, so peculiar to French manuscripts of that date.

Some heraldic drawings and MSS. will interest genealogists; an early seventeenth century diploma of the University of Padua will delight Shakespearean collectors; an erotic volume on vellum in French script

will titillate the senses of amateurs who gather facetiæ; and a beautifully written "History of Belle Isle en-Mer" will charm bibliopegists as well as antiquaries, it being in a reliure by Trautz-Bauzonnet.

Some authorities on illumination, including a manuscript volume that tells the secrets of the almost lost art of the preparation of gold and colors for manuscript work; two framed paintings on vellum some centuries old; and some of the beautiful chromolithographic reproductions of the Arundel Society, are in this department.

Three printed tomes made unique by hand illumination must be called attention to. These are two "Horæ," printed by the Hardouyns, one being in a Grolier binding, was issued from the press in 1499, and has forty-six painted miniatures in colors, heightened with gold; and an—

Unique large paper copy of the "Roman de la Violette," with two sets of plates, one deliciously illuminated in a manner fully equal to that of the best monastic miniaturists of the middle ages. This handsome volume was the property of King Louis Philippe's son, the Duc d'Aumale, who has recently given to the French nation, as a museum, the Palace of Chantilly and its famous library.

* * *

"ORIGINAL AUTOGRAPHS" is the title of the Third Division, and it includes nearly one hundred and forty numbers of rare and interesting documents or signatures of historical and eminent personages.

MR. PENE DU BOIS some years ago was left by the will of its owner the "Russell Collection of Autographs" of United States presidents, statesmen, authors, etc. This will be found in the catalogue as an unit, and is number 518. It comprises a collection of over two hundred and twenty letters, wholly in the caligraphy of the various writers, or separate signatures, some of the last mentioned with MSS. above them. This unique, most valuable and interesting gathering contains signatures or handwriting of ten of the United States presidents, commencing with Washington. The "Russell Collection" has also letters or signatures of governors of states, poets, artists, singers, historians, philanthropists, actors, etc. A notable feature of the Collection is an addition by Longfellow to the "Psalm of Life," and a letter in which Edward Everett tells the story of his association with Jenny Lind.

The next number to the last named is the "Comédie Française Tombola" of autographs of distinguished members of the French stage, authors, critics, etc. This album, which the "New York Tribune" priced at one thousand dollars, is full of fascinating reading matter in the handwriting of some of the most prominent people associated with French literature and the Paris stage. It includes among other valuable MSS. an original quatrain entitled "Liberty and Love," one of the last productions of the pen of the great novelist Alexander Dumas.

The Autograph Division has some extremely important documents and letters outside of numbers 518 and 519.

Among them are three quarto pages entirely in the handwriting of Voltaire, in which he writes fully to Tauler, respecting his "Siècle de Louis XIV."

Equally desirable from the amateur's standpoint are the following letters:—one from Henry the Fourth of France and Navarre to the Count of Viereville, in which the "white plumed king" requests that nobleman

to devote all his attention to the counteracting of plots of assassins; another from Louis the Thirteenth, at the dictation of his master, Cardinal Richelieu, in relation to the Duc de Guise and his fellow conspirators; one from that despicable sensualist King Louis Quinze to the President of the Parliament, at Paris; and another with the signature of Caulaincourt, Duke of Vicenza, to the American Minister at the Court of the Tuileries and on behalf of the Great Napoleon, who on his return from Elba desired to continue the friendly relations that had existed between France and the United States.

There are also other historical papers of equal consideration written by, or dictated, or with the signatures of:—Anne of Austria; Abd-el-Kader; Admiral de Bourbon, Count of Toulouse; the Duc de Choiseul; General Dumoulin; Foucquet, Duke of Belleisle; Citizen Henriot; Napoleon the First; Necker; Prince Talleyrand; and Cardinal de Bernis, who orders the arrest of an aristocratic brace of elopers, on behalf of the Pope.

Mr. Pene du Bois purchased some years ago from the "Alfred Bovet Collection" quite a number of letters, some combined with sketches, by eminent artists. These will be found in this Division, and are of:—"Cham," Chardin, Corot, Couture, Daumier, Delacroix, Delaroche, Doré, Gérome, Baron Gros, Jacque, Meissonier, Raffet, Regnault, etc.

Sardou, Augier, Scribe and Ponsard are among those who represent the dramatists, and Adam, Auber, Berlioz, Carafa, Cherubini, Gounod, Halevy, Massé, Meyerbeer, Offenbach, Poniatowski, Reyer, Rossini, Thomas and Verdi, the musical composers.

As a litterateur of distinction, Mr. Pene du Bois had a strong penchant for letters written by the authors of France. He has examples of:—About, Juliette Lamber Adam, Béranger, Bérat, Bourgoing, Capefigue, Coppée, Courcelles, Cuvier, Droz, both the elder and younger Dumas, Guizot, Hugo, Humboldt, Janin, Lamartine, Lammenais, Lecureux, Legendre, Littré, Martin, Merimée, Mignet, Morellet, Peignot, Rémusat, Sainte-Beuve, Sandeau, Sarcey, Simon, Sully-Prudhomme, Thiers, Tocqueville, Topffer, Vernet, Villemain, Werdet and Uzanne.

* * *

"Division the Fourth—Early Typography" is arranged chronologically. It commences with number 523, ends with 693, and is arranged in three sections:—I. Tomes printed between 1470 and 1600; II. Aldine Imprints; and III. Elzevirian Imprints.

The Incunables range from 1470 to 1500, the first book in the department being printed with the types of Gunther Zainer, at Augsburg, about the first named date. They also comprise examples of the presses of Venice, Strasburg, Cologne, Leipsic, Milan, etc., including likewise, one of the tallest copies in this country, of the first edition of the "Nuremberg Chronicle" printed by Koberger in 1493, and illustrated with over two thousand wood engravings by Pleydenwurff and Michael Wolgemuth, the Master of Albert Durer. In contrast with this "editio princeps" can be compared the second edition of the same grand work, published at Augsburg in 1497.

Mr. Pene du Bois has made a specialty of collecting the most beautiful and expensive imprints of the Parisian press. His "Meschinot," one of the most desirable volumes published by the famous Galliot du Pre, whose books are rising higher in the estimation of bibliophiles every year, is the

1528 edition. When displayed at the Grolier Club, last year, it was asserted by the press, to be the grandest piece of Trautz-Bauzonnet's reliure in the exhibition. A fac-simile of the doublé of this bibelot, will be found on page 155 of the Catalogue and through the kindness of my friend Ingersoll Lockwood, who chose it for his "Bookmaker" articles on bindings, as the choicest example of the tooling of Trautz-Bauzonnet in America. Galliot du Pre is also shown to excellent advantage by three other volumes—one of which is a "Jehan Le Maire" imprinted in 1531, with numerous woodcuts, also charmingly bound by Bauzonnet; two delightful bibelots, the "Ordonnances" of 1533 and 1534 respectively, both demonstrating the typographical beauty of Galliot du Pre's issues. They are bound by Thibaron-Echaubard.

The Parisian Sixteenth Century Typothetæ are well exemplified in the Library and proved by volume after volume, to have infused that true æsthetic taste into book publishing, which they hold to this day. When we turn over the pages of these lovely bibelots with Renaissance initials and beauteous fleurons, we can immediately recognize the part "Lutetia" played in the art typographic, by changing the rough, crude harshness of the Teutonic influence into what became the cultured apotheosis of the highest recognition, by the printery, of the love of the true and the beautiful.

The earliest example of the press of Paris is the "editio princeps" of "St. Hilary," printed by Jodocus Badius in 1510. Then follow Regnault's 1518 "Breviarium Romanum" illustrated with very beautifully executed wood-engravings and the text rubricated throughout; "Le Jardin de Plaisaunce"—extremely rare, with curious wood-block illustrations and printed by Philip Lenoir in 1527; Jean Marot's "Poems," the original edition of 1532, printed by Geoffroy Tory and bound by Duru in red crushed levant; a fine example of Maioli reliure on a "Greek Testament" by Robert Estienne, 1549, and another specimen of the same genre of binding, the "Chronicle of Philip de Comines," imprinted by Groulleau in 1551; Sorbin's "Allegresse de la France" bound by Thibaron-Echaubard and printed by Chaudiere in 1569; the remarkably rare work of Coppier de Valley on the "Massacre of St. Bartholomew" printed in the year of that outrage on humanity and bound à la Jansen by Duru; "La Puce de Madame Des Roches"—excessively rare, printed by Angelier in 1573 and bound by Simier; the extremely rare Estienne and 1573 original edition of the "Poems" of Des Portes, bound by Chambolle-Duru; the 1573 edition of Joachim du Bellay's poetical works, printed by Morel and bound by Thibaron-Echaubard in the Jansenist style; a very rare bibelot on the offensive King Henry the Third of France, from the press of Chesneau in 1574 and bound by Capé; an extremely rare work by the unfortunate scholar and bibliopole Henry Estienne, printed in 1579; the 1581 edition of Pelletier's "Poems" elegantly bound by Niedrée; the remarkably rare and excessively curious collection of four bibelots on Henry the Third of France, issued in 1589 and bound by Thibaron; and an extremely scarce and charmingly bound volume on the "Peace between France and Spain," Paris, 1598.

Two of the grandest works, however, in this superb collection of sixteenth century imprints are—the 1572, and best edition of the

"Chronicles of Monstrelet," published by Pierre l'Huillier, and splendidly bound by Bertrand ; and—

The magnificent and exceedingly rare "Montaigne" of 1595, superbly bound by Bela-Niedrée in lemon levant morocco, doublé with crushed red levant morocco, and edges gilt on marble, an edition that Brunet says "is perfectly and correctly executed, and so continues until the present day for the authenticity of text."

Nothing like the collection of Aldine Imprints in this Catalogue has ever been offered at public auction in America. There are over fifty numbers running from 607 to 658, and which are chronologically arranged from 1501 to 1592, inclusive, to which are added some Aldine bibliography and Manutian literature. Most of these volumes came from the Syston Park Library. They exhibit not only all the changes of imprints, but of types, such as Italic, over which the Aldi had a monopoly, and improvements in the Greek and Roman fonts.

Hardly a volume of these fifty lacks the famous "Anchor and Dolphin" stamp in gold upon the sides by Duru, Lewis, Bozerian, or Roger Payne. One, however, a 1566 "Cæsar," edited by Paulus Manutius, is the finest piece of Grolieresque tooling in the entire Collection.

Where the Aldi leave off, the Elzevirs begin.

There are some forty numbers with the Elzevirian Imprints of Leyden, Amsterdam, and even Utrecht, attesting the prolific work of their presses. The dates of issue run from 1624 to 1689. Nearly every one is bound by Roger Payne, and in red crinkled morocco. They include the first duodecimo recorded by Bérard, the best Elzevir "Terence," and numerous popular volumes on jurisprudence, medicine, classics, etc. There is hardly one, but what has the delightfully engraved titles, which make Elzevirs so desirable. Many editions are not mentioned by Bérard, they are so rare, and all are the "ne plus ultra" of Elzeviriana.

Besides the early typography, with illustrations already named, attention should be called to:—the 1514 "Passion of Christ," with its quaint engravings on wood; the numismatically illustrated "Lives of Emperors," printed at Lyons in 1550; a "Vulgate Testament" of 1560, with curious woodcuts; the 1591 Venice edition of the work on "Human Proportion," of Albert Durer; Luther's "New Testament," printed at Nuremberg, 1594—1606, with curious illustrations; Speckle's "Architecture," Strasburg, 1599; and the "Brabant Chronicle," of 1600, illustrated with admirably executed page portraits.

The German and Swiss Reformations have many numbers in this department. The earliest is a Luther tract printed at Leipsic in 1519; two were illustrated by Hans Holbein in his earlier days at Basle and Zurich; and Lucas Cranach also adorned some brochures of the reformers with woodcuts. The 1522 tractate of Erasmus antedates Panzer as a Zurich imprint.

The following volumes of particular interest are also in the Fourth Division:—the extraordinarily rare and original edition of Dionysius Afer's "Description of the Earth," and printed at Ferrara in 1512; the 1521 "Pliny," printed by Cratander at Basle; the "Flanders Chronicle," most curiously illustrated with wood-block engravings, and printed in 1531, at Antwerp, by Wm. Vosterman; Dante, an edition issued at Venice, in 1536, with numerous wood-block cuts, and bound by Tout, à la Jansen; Sebastian Munster's work on "Navigation," printed in 1537 at Basle, and

illustrated with many wood engravings; Boccaccio's "Genealogy of the Gods," Venice, 1581, and the Giunta "Decameron," of 1587; Rocca's "Bibliotheca Vaticana," printed at the Vatican, 1591; and—

President de Thou's copy of the Lyons "Herodian," of 1559, with that grand old bibliophile's autograph signature.

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"BIBLIOGRAPHY AND AUTHORITIES ON LITERATURE, BINDINGS, etc.," constitute the Fifth Division. There are over one hundred and seventy numbers, ranging from 694 to 866.

Many limited editions of rare works on these subjects, will be discovered in the bibliographical department.

The Dibdiniana include—a portion of the page proofs of the "Bibliotheca Spenceriana," covered with the good bibliophile's interlineations and corrections—they are so diffuse as to be as bewildering as a maze; a large paper copy of the 1842 and best edition of the "Bibliomania;" and—an unusually tall copy of the "Ædes Althorpianæ." There are also large paper copies of—Brissard-Binet's "Life and Editions of Cazin"; Lang's "Books and Bookmen;" Auguste de Reume's "Varietés Bibliographiques et Litteraires;" Wynne's "Private Libraries of New York;" Johnson's "Typographia;" and Horne's "Bibliography."

Bauchart's "Women Bibliophiles of France" is one of fifty copies on China paper.

I should also notice:—the Peignotiana, twenty numbers, mostly limited editions and unique; Bigmore and Wyman's "Bibliography of Printing;" Leypoldt's "American Catalogue," three large quarto volumes bound by Bradstreets; the facetious "Bibliotheca Scatologica;" Barbier on "Anonymous Works;" the bibliographical volumes of Paul Lacroix, Nisard and Querard; Marius-Michel's "History of Bookbinding," profusely illustrated and in two volumes; Max Rooses's Christopher Plantin and his editions; the "Fontaine Catalogue" 1875–1879, bound by Bertrand; and "Le Bibliophile Francais," seven volumes bound by Belz-Niedrée.

Among the library book catalogues of rarity are those of—J. C. Brunet; Firmin-Didot, twelve volumes; Charles Nodier, an unique copy; Guilbert de Pixérécourt, large paper, with notes by Nodier and Paul Lacroix; Baron James de Rothschild; the Rowfant Library, with frontispiece by George Cruikshank; and—the bogus Count de Fortsas Library by Renier Hubert Ghislain Chalon, of Mons, the king of bibliographical hoaxers.

Before leaving this section, it is a duty to advert to the most striking feature in it, and which is—

The "PENE DU BOIS Collection of Book-Plates, Early Typographical Devices and Later Printers' Marks," one of the finest "ex-libris" gatherings in this country, and containing six hundred and fourteen examples dating from the beginning of the sixteenth century. Of these, nearly one hundred and fifty are printers' marks, and the balance, over four hundred and sixty are book-plates, mostly heraldic and of distinguished personages and blue-blood families, such as the Bonapartes and Bourbons.

* * *

The Sixth Division is the "CURIOSA AND FACETIÆ." It embraces 867 to 1321, over four hundred and fifty numbers alphabetized, a larger

quantity than has ever been sold before in this country at auction, in one collection.

Nearly the whole of the numbers in the Division are either large paper, limited, suppressed, or choice paper editions, or have some peculiar bibliographical excellence, or desirable feature about them.

Many are unique. For instance, we have a copy of the "Lady of the Camelias" with original unpublished verses in the handwriting of Alexander Dumas fils, and there are five pages of his own good round hand on the ill-fated heroine of his romance, who in real life, was Marie Duplessis —while mentioning this, I should also speak of a limited edition-de-luxe of the same work in large octavo and bound by Rousselle. Cazotte's "Amorous Devil," bound by Trioullier, is also unique. It is a copy of the rare 1845 edition having, in addition to Beaumont's charming woodcuts, another set of illustrations in two states. Huart's facetious military work is colored by hand. The very beautiful edition of Curmer's "Perrault," printed from engraved plates, has added to its own fine illustrations a set of India proofs, mounted on Japan paper, of etchings by Lalauze. An early edition of Voltaire's "Pucelle" extra-illustrated, is bound by Dérome. The Guizot edition of "Abelard and Eloisa" is large paper and is made unique by the addition of nearly thirty plates. And a rare volume "La France Libre" has some inserted original MSS., in the handwriting of its author, the celebrated French Revolutionist, Camille Desmoulins.

The following editions-de-luxe, printed entirely on either China, Whatman or Japan papers, etc., add to the bibliophilistic interest of the extraordinary and erotic books in this section:—

"The Amours of Henri Quatre" is one of twelve copies entirely on Japan paper, with the portraits of himself and mistresses, in two states; the "Chants Historiques et Populaires," bound by Champs, is printed on blue paper and is one of twelve copies; Daudet's amusing volume "Tartarin sur les Alpes" illustrated with aquarelles, is a heavy Japan paper example, and the same author's "Prodigious Adventures of Tarrascon," is large paper; Dondey's satirical work on the French Romantic School, is one of ten copies on Japan; the "Amorous Life" of the libidinous Du Barry, the mistress of that sensualistic Minotaur, Louis the Fifteenth, is bound by Rousselle, and is a China paper copy, with the portraits in two states, both Holland and China; a handsome reliure of Pagnant covers a Japan paper copy of Du Buisson's "Tableau de la Volupte," illustrated with Eisen's erotic plates; Gaultier Gargville's salacious poems is one of ten on China paper; Marie Garcia's "Confessions d'Antonine" is one of seven on China; a thick Japan paper copy of the magnificent edition-de-luxe of Juliette Lamber Adam's "Song of the Newly Wed," with splendid portrait and erotic etchings, is one of the handsomest specimens of French typography belonging to Mr. Pene du Bois; Legouve's "Merite des Femmes," a Whatman paper example, is bound by Rousselle, and has Lalauze's frontispiece in three states; Pezay's "Zelis au Bain" is one of ten copies on Japan paper, bound by Pagnant, as is also the "Toilette des Dames," published in the same series; Saint Albin's "Salle d'Armes" is a China paper copy, of a limited issue of twenty; Quantin's "Ovide" with tinted vignettes, bound by Rousselle, is a China paper issue, and the "Anacreon and Sappho," the "Bucolics" of Virgil and the "Lucien," in the same

series, are not only superbly bound by Amand, but are on Japan paper; "Son Altesse la Femme," by Octave Uzanne, the friend of MR. PENE DU BOIS, is on Japan paper, and among other erotic works of his, is a magnificent copy on China paper of "Mœurs Secretes," charmingly illustrated by Avril and luxuriously bound with doublé by Bradstreets.

An unique collection of satirical cartoons, broadsides, etc., principally issued during the Paris Commune, is one of the features of the Curiosa Division. It includes nearly nine hundred pieces, all of great historical interest, and illustrates a most eventful period in the annals of the centre of civilization.

The delightful novel of "Manon Lescaut" is represented by four different editions— the Glady, Jouaust, Lemerre and Bourdin. All are "de-luxe." The first-named is on China paper, and is in a beautiful reliure, copied after a volume belonging to Queen Margaret, and has a superb doublé. The Jouaust copy is unique, extra-illustrated, one of twenty copies on China paper, is bound by Bertrand and formerly belonged to Jules Janin, who edited another edition of the work. Marius Michel's binding on the Lemerre edition is a beautiful example of inlaid work and tooling; the Bourdin is a large paper.

The Collection boasts the possession of Madame de Pompadour's copy of "Rabélais." There are also three other editions:—that edited by Paul Lacroix and in a devotional binding; an original issue of Dore's illustrated edition; and the Lemerre, handsomely printed and a limited issue on Holland paper.

There are seven numbers of Restif de la Bretonne, including some originals, and a magnificent volume in folio with his text to Freudenberg and Moreau's erotic plates.

The Curiosa and Facetiæ of the seventeenth and eighteenth centuries in the Division, include some extremely rare and valuable works, such as:—Alkmar's "Reynard the Fox," with Ewerdingen's illustrations, Leipsic, 1752; the suppressed and excessively rare "Amours of Anne of Austria"; Boileau's "Satires," one of the earliest editions and bound by Hardy-Ménil; the "Amorous History of the Gauls," the extremely rare original edition; the Chevalier d' Aceilly's "Poems," the original issue of 1667, bound by Hardy-Ménil; the "Memoires de Montmartre," 1786, bound by Chambolle-Duru; two of the erotic works of the younger Crebillon, one of which is his "Moral Sopha"; the 1616 "New Recreations" of Bonaventure des Periers, very rare and bound by Duru, also the 1711 and 1753 editions of his "Cymbalum Mundi," the last-named in a binding by Capé; the extremely rare and early satirical work on the French Academy, by Antoine Furetière and bound by Bauzonnet; the original edition of the "Leviathan," of Hobbes of Malmesbury; a very rare, suppressed and erotic work on the Jesuits with facetious title-page, printed at Cologne in 1725 and superbly bound in mosaiced morocco by Chatelin; Dr. William King's privately printed and suppressed "Toast," 1736, and of the greatest rarity; the "Liaisons Dangereuses," with erotic plates and the original edition; a magnificent copy of the "Farmers' General," edition of La Fontaine, bound by Chambolle-Duru; also other editions of the "Tales," illustrations by Fragonard and others, and a large paper copy of the 1796 edition of the "Fables" of La Fontaine; seven splendid editions of Le Sage's works, among them the 1747 "Gil Blas," bound by

David, and the extremely rare edition of his "Turcaret," bound by Chambolle-Duru; the Marshal Duke of Luxembourg's "Amours," Cologne, 1694; the excessively rare and original French edition of "Lazarillo de Tormes," Brussels, 1699, bound by Rousselle; the original edition of Merimée's "La Guzla," in a Marius-Michel reliure; Mirabeau's "Errotika Biblion," the very rare original edition of 1783; the "True Falconer" of the Chevalier de Morais, Paris, 1683; the "New Founding Hospital for Wit," 1698; the magnificently illustrated "Metamorphoses" of Ovid, Paris, 1767, in a handsome reliure; the original edition of the "Confessions" of Jean Jacques Rousseau; the extraordinary "Parthenologia" of Dr. Schurig, Dresden, 1729–32; Voltaire's "Henriade," the 1770 edition and with Eisen's plates, in a Derome binding; and——

Francois Barrème's "Grand Banquier de France," the original edition, bound by Parisot, and almost unique, the only other copy known being in the "Bibliothèque Nationale."

Limited editions of great rarity, some of which have been already specified, are in the department. To these should be added:—Aretino, in both Italian and Latin; Beaumont's "Women and the Sword," illustrated by Meissonier and bound by Amand; the Jouaust "Variétés Historiques et Littéraires" of Fournier; Blondeau's "Erotic Dictionary," also Delvan's, bound by Rousselle; the Lemonnyer "Baisers," of Dorat, large paper and superbly bound in red levant; Arsène Houssaye's "Sonnets," bound by Rousselle and magnificently illustrated; the Orso series of bibelots, erotic reprints from rare originals; the first edition of the "Nineteenth Century Satyrical Parnassus," very erotic; Poggio, both in French and English; Sauval's "Scandalous Chronicle," large paper; Tillier's large paper "Mon Oncle Benjamin"; "Gamiani," the erotic masterpiece of "George Sand" and Alfred de Musset; Jesse's "Beau Brummell"; Pisanus-Fraxi's erotic bibliographies; and the Sieur Theophile's "Parnasse Satyrique," for the writing of which the author was condemned to be burnt alive.

Among other notable books in the Facetious Division are:—the original editions of Balzac's "Physiology of Marriage" and "César Birotteau;" Tony Johannot's "Don Quixote;" large paper copy of the "Contes Remois," illustrated by Meissonier; the Didot minimos—Hamilton, Voltaire, etc., bound by Niédree; a large paper "Songe du Poliphile," bound by Rameau; a large paper "Contes et Nouvelles," illustrated by Duplessis-Berteaux; Coran's "Rimes Galantes," large paper; Cunningham's "Nell Gwyn," large paper; Vivant Denon's etchings, limited edition, including the Priapic series; Dinaux's "Sociétés Badines," very scarce, erotic and curious; the "Antiquities of Herculaneum and Pompeii," in French, with the "Secret Museum" and eight framed water-colors after the same; large paper copy of Jules Janin's "L'Ane Mort;" the "Ananga Ranga," of Kalyana Malla; the Didot edition of Legouve's "Merit of Women," large paper; "Faublas," with plates; Marmontel's "Contes Moraux," Paris, 1765; quite a number of Marc de Montifaud's facetious works, with etchings; "Histoire des Papes," ten volumes, and wickedly illustrated; Topffer's humorous albums, very scarce; the Marquis de Sade's "Justine," one of a hundred and fifty, and an exceptionally fine copy of the rare, original edition of his "Crimes of Love," bound by Hardy; and a large paper copy of the "Utopia" of Sir Thomas More, edited by Dibdin, printed by Bulmer, and bound by Bedford.

The books on Emblems and the "Dance of Death" have been placed in this department. Of the first named there are:—the 1652 Cats; the 1630 Cramer; the 1648 and 1659 Saavedra-Faxardo; the 1698 Boria; the 1710–11 Conlin; the 1614 Beza; and the excessively rare, original edition of George Wither's "Emblemes, Ancient and Moderne," printed at London in 1635.

Full as this section is, like the rest of the Collection, of handsome reliures, the following ought not to be forgotten:—Anquetil's "Intrigue du Cabinet," the Hamilton Palace copy bound by Derome; the "Melusine" of Jehan d'Arras, limited edition, and bound in red crushed levant by Hardy; the "Avantvres dv Baron de Fæneste," in a binding by Capé; Barbey D'Aurevilly's exceedingly rare work on "Beau Brummell;" and the original edition of the "Chansons" of Béranger, in a splendid reliure of Thouvenin.

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"Poetry and Drama," the Seventh Division, takes in numbers 1322 to 1565 inclusive.

Dramatic literature has its rarest volume in this section, in an unique copy, luxuriously bound, of the original edition of the "Figaro" of Beaumarchais, of whose works there are other first editions. "Molière, the Shakespeare of France," is done honor to, in ten numbers, among them, being the very rare Elzevir Molière of Amsterdam, 1683–1689; a large paper copy of Van Laun's translation with Lalauze's etchings; the Utrecht edition, in French, of 1713, and the Paris of 1823, 1824–26, and 1843; a China paper copy of Houssaye's "Comediennes de Molière," with the portraits in three states, and Coquelin on Molière's "Misanthrope," on China paper—both handsomely bound by Bradstreets.

There are:—a beautiful edition of the 1717 Terence, in French, with plates, and bound by Rousselle; the "British Theatrical Gallery," London, 1825; a collection of eighty photographs of French members of the stage; the "Galerie Théatrale," one hundred and forty-four full-length portraits, and limited to ninety-nine copies; Houssaye's "History of the Comédié Française," 1680–1880; and several volumes from the library, and stamped with the initial, of the great French tragedienne, Rachel.

The English stage is shown in the following editions: Beaumont and Fletcher, the first collected edition of 1647; the Baskerville 1671 edition of Congreve, bound by Belz-Niedrée; Mrs. Centlivre's "Dramatic Works," an exceedingly fine copy of the first edition of 1760–71, bound by Derome; Henry Sotheran's limited edition of the "Dramatists of the Restoration," fourteen volumes; large paper copy of Ford's "Dramatic Works," edited by Gifford and Dyce; Greene's "Plays," edited by Dyce, and a limited edition printed by Whittingham; limited Chiswick Press and best edition of Marlowe; large paper copy of Massinger, printed by Bulmer; a large paper copy of Middleton's "Dramatic Works," bound by Rivière, excessively rare; large paper copy of Pickering's edition of "Peele," bound by Bedford; Sheridan, limited edition, and printed by De Vinne; large paper copy of Webster's "Dramatic Works," published by Pickering; and—

Important Shakespeareana, first and foremost of which is John Payne Collier's privately printed "Shakespeare," limited to fifty-eight sets of eight volumes each, and for subscribers only; also—edition-de-luxe of Shakespeare, with Monzies's etchings; minimo Corrall edition, by Pickering; Ballantyne's "Shakespeare," large paper; Hudson's handy edition of Shakespeare; and Parker Norris's portraits of the "Bard of Avon."

French Poetry has many more numbers than those already mentioned, belonging to the previous Divisions. There are—the "Anciens Poetes de France," printed by Jouaust and edited by Guessard in ten volumes; the extremely rare "Tragiqves," of D'Aubigny, printed at Geneva in 1616; Boileau, the 1747 edition in five volumes; Gombauld's "Epigrammes," original edition, Paris, 1657; large paper copy of the Abbé De La Rue's great work on the troubadours; Barbey d'Aurevilly's "Poesies," large paper, privately printed and bound by Chambolle-Duru; the "Poems" of Clotilde de Surville, bound by Thouvenin, and the plates in five states; nine numbers of Theophile Gautier's works, some originals, one, a limited edition, and another printed on China paper; Delphine Gay's "Last Day of Pompeii," bound by Belz-Niedrée and a presentation copy to Madame Récamier; Guizot's copy of Merimée's "La Jaquerie"; Alfred de Musset's complete works, an elegant copy in eleven volumes, and bound by Smeers; and—

Victor Hugo's "Works," some original, limited editions on China and other papers, and some splendidly bound by Amand and Marius-Michel.

English and American poetry have some desirable editions for book lovers:—Aytoun's "Lays of the Scottish Cavaliers," handsomely bound: Mrs. Browning's "Poems," large paper and limited edition on Holland; large paper "Burns" in six volumes; Keats, a Whatman paper copy of the Buxton-Forman edition, only thirty printed, also the limited edition of the same poet, printed by De Vinne; Nicholas Rowe's "Pharsalia" of Lucan, large paper; beautiful copy of the first edition of Henry More's "Platonica," Cambridge, 1642; Longfellow's "Works," large paper copy of the Riverside edition, in eleven volumes; the "Amontillado" Poe, with India proofs; Pope's Works in French, and illustrated by Marillier; Hoole's "Tasso," large paper, printed by Bensley, 1803, and two other editions in French, one with Cochin's, and the other with the Gravelot plates; Tom Taylor's "Songs of Brittany," superbly bound by Alfred Matthews in elegant morocco doublé; original edition of Doré's "Vivien" and "Guinevere," of Tennyson, engraver's proofs on India paper; edition-de-luxe of Wordsworth in eight volumes; and—the "Percy Society's Publications" in thirty volumes, with the suppressed brochures.

Some unique, large paper and rare gems for the bibliomaniac have to be mentioned:—Ariosto, Paris, 1795, large paper, unique, and with two sets of proofs before letters of the superb engravings; a splendid example of the typography of Bodoni, printed at Parma in 1793; the Lemerre edition of Dante, on China paper, and bound by Cuzin; the charmingly illustrated Didot "Homère," a large paper copy; a beautiful large paper example of Caro's "Virgil," with the plates of Lempereur, Tardieu, etc.; and a delightful copy of the "Psalms," translated into French by Clement Marot and Theodore Beza, a fine specimen of the reliure of the genre Le Gascon.

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"DIVISION VIII.—VARIA LITERARIA," beginning with number 1566, and ending with 1882, concludes the whole of the books and MSS. of the PENE DU BOIS Collection.

Among the rarities of this Division, are:—the editio princeps of Pascal's "Provinciales," printed at Cologne in 1657, a volume of excessive scarcity, bound by Capé, and a magnificent copy; also one of the equally

excessively rare original edition of the "Pensées" of Pascal, Paris, 1670, a superb copy, bound by Lortic; extremely rare Funeral Orations by Bossuet, Bourdaloue and Flechier, original editions, and bound by Trautz-Bauzonnet and Chambolle-Duru; Saint Real's "Conjuration des Espagnols," Paris, 1674, very rare, and bound by Trautz-Bauzonnet; original edition of Thackeray's "Vanity Fair"; the very rare "Oliver Cromwell Memoirs," London, 1740, with plates by Audran, Faber, etc.; Terence, printed by Baskerville, 1772; "Napoleoniana," which belonged to the late Prince Demidoff, also a relic of the Second Empire, stamped with the arms of Napoleon III.; Citizen Gregoire's volume on "Trees of Liberty", unique, and bound by Duru; a most extraordinary collection of two hundred and four original caricatures of Isaac, Robert and George Cruikshank, Rowlandson, Woodward and Gillray, all etched on copper, published 1807–19, and colored by hand; Prince Paul Demidoff's copy of Xavier de Maistre; the 1827 Montesquieu, bound by Purgold and tooled by Bauzonnet; Sainctyon's "Grand Tamerlan," Amsterdam, 1678, and bound by Thouvenin; and the "Contes" of Charles Nodier, original edition and unique.

The Americana include—the 1685 chap-book life of Columbus, by his son; Hennepin's "Louisiana," the first edition of Paris, 1683; a copy of the "Massachusetts Indian Psalter" of 1709, extremely rare, but incomplete; excessively rare, and early "Laws of New York," printed in 1762, 1765–82, and 1789; also the "Natural History of New York," eighteen volumes; Schoolcraft's "Indians"; "Presidential Messages of Washington," 1793–97; Noah Webster's "English Language," Boston, 1789, and bound by Rousselle; and that valuable recently published authority, the "America Heraldica" of Count de Valcour-Vermont.

History embraces good editions of the works of Lingard, Milman, Burnet and Prescott, the two last named large paper copies.

Notable books also in this Eighth Division are—a large paper copy of "Jane Eyre" with duplicate signed proofs, on Japan paper; Thomas Carlyle, edition-de-luxe, in twenty volumes; Fenelon's "Télémaque," Paris, 1824, and bound by Simier; Washington Irving's "Sketch Book," edition-de-luxe and large paper; also the same of the works of Nathaniel Hawthorne in thirteen volumes; Littre's "French Dictionary," five thick, large quarto volumes; Mercator's Atlas, Amsterdam, 1628; Saint Pierre's "Paul and Virginia," with India proof illustrations, and a large paper copy in French, with Chodowiecki's beautiful etchings of the "Clarissa Harlowe," of the old London bookseller-novelist, Samuel Richardson, and the limited edition-de-luxe of the same author, in twelve volumes, and published by Henry Sotheran.

To this Division have been joined some volumes from the private library of the late Josiah Sutherland, Judge of the Supreme Court of New York, and from other sources, some duplicate copies of works already catalogued in the preceding seven Divisions. Among these are:—"the French Aquarellists"; Gonse's "Japanese Art;" "Grands Peintres Françaises"; Hamerton's "Graphic Arts," large paper; limited edition of Keats, Sheridan and Pepys; Van Laun's Moliere, with Lalauze's etchings; Pisanus Fraxi's erotic bibliographies; and Koehler's "Original Etchings by American Artists," proofs in two states, or India and Japan.

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"PRINTS AND AQUARELLES" is the title of the Ninth Division, comprising numbers 1883—2457.

The original water-colors, crayons and other sketches are all by eminent masters. About the most important of these art works belonging to MR. PENE DU BOIS is the "Queen Esther and Haman" of the eighteenth century artist Fragonard. There are two Chodowieckis, one of a "Pedagogue," the other of a "Girl and her Brother." An oil painting by Hobbema has been executed on ancient copper, the verso of which has a medieval "Madonna and Child," probably some four hundred years old.

Felix O. C. Darley's painting of "Washington Irving and His Friends at Sunnyside," will be found in this Division. Its purchaser will receive an autograph letter of the artist relating a curious circumstance in connection with this design, for which Darley was paid seven hundred dollars.

Among the other originals are:—"Sunday Morning," by Bellows; "Going to the Colonies," by the inimitable Rowlandson; "A Japanese Study," by Somm; Horace Vernet's "Napoleon the Third at the Battle of Solferino;" Gavarni's "Beautiful Equestrians" and "Mother Pipelot," two characteristic water-colors; the "Martyrdom of St. Ovide," by Jouvenet; "Ye Bibliophile," the original black and white made by Mecker for the frontispiece of the forthcoming volume of MR. PENE DU BOIS; "Tasso" by Stothard; an aquarelle by W. Lloyd; the "Spirit of the Crusades," an oil study painted for MR. PENE DU BOIS by Victor Naegle; an "Italian Beggar," by Ceccia; "Portrait of a Young Girl," by C. J. Bridgman; "A Cavalry Engagement," by Dietrich the Younger; four Bacchanalian subjects by Deschanelli and Dhoult; "Dutch Peasant," by Picart; "Marshal Turenne at the Siege of Turin," charcoal study by Lerigue; "the Soldier's Promenade" and "the Devotees," by Caffi; and "Belshazzar's Feast," an ancient painting on parchment attributed to Hemskirk.

There are many engravings by the Old Masters, nearly all of which are fine, original, excellent impressions. Albert Durer's well-known "Virgin with the Monkey," plates from his "Little Passion," and original woodcuts by him are of importance. The masterpiece of Lucas Van Leyden, the "Ecce Homo," as well as his "Crucifixion," are excellent examples. Sebald Beham's "Pacientia," of which a fac-simile will be found at the commencement of the "Print Division," Wolgemuth's "Knight in Armor" and a number of Incunabulic wood engravings should all be carefully inspected by amateurs.

Bega, Berghem, Claude Lorraine, Dietrich, Dujardin, Hollar, Rembrandt, Van Dyck and Waterloo are among the Old Masters represented by original etchings from their burins.

It is safe to say that, with the exception of one notable sale, there has never been congregated together at auction in the United States so remarkable and valuable a collection of engravings as those described in the "PENE DU BOIS CATALOGUE," and by the aid of one of the best experts on prints in America, and whose decision on mooted questions is generally regarded as authoritative.

It is impossible to particularize in this Proem on the merits and beauties of all these brilliant prints. I shall content myself with indicating the more important specimens. These are:—

Raphael Morghen's "Transfiguration" and "Madonna" after Raffaello-Sanzio; "Apollo and the Muses" after Mengs, and the "Repose in

Egypt" after Poussin; Mandel's "Madonna della Sedia," after Raffaello, a grand open letter proof; Richomme's "Triumph of Galatea" after Raffaello and "Thetis" after Gerard: H. C. Muller's "Psyche" after Prudhon; Laugier's "Sappho" after Gros, a proof before letters on India paper; Massard's "Atala" after Girodet; Nanteuil's "Louis Quatorze" and "Pierre de Coislin," portraits by St. Aubin; Strange's "Venus" after Guido and his "Venus and Adonis"; Anderloni's "Holy Family"; Audran's "Portrait of Colbert"; several worthy of more attention by Bartolozzi, Beauvarlet and De Launay, among which, by the last named, is the erotic "Too Inquisitive Wife" and "I Will Pass;" Bervic's "Education of Achilles" and "Louis Seize," the last an impression before the plate was broken; "St. John" and "St. Sophia," both proofs before letters by Bettelini; Bouillard's "Daphne and Apollo," open letter proof; Calamatta's "Portrait of Dante," proof before letters; "Mlle. Clairon as Medea" by Laurent Cars and Beauvarlet; Drevet's "Louis Quatorze," "Boileau," etc.; Edelinck's masterpiece "Philip de Champagne," also his "Duc de Berry" and "Duc d'Anjou"; Ficquet's "La Fontaine"; Forster's "La Vierge à la Legende" after Raffaello, the engraver's tenth proof, and an open letter proof of his "Three Graces"; Francois's "Birth of Venus," after Cabanel; remarque proof of Hollyer's "Portrait of Napoleon" after David; Jacquemart's "Moses," after Michael Angelo, proof on parchment; Le Bas's "Daphnis and Chloe," after Boucher; Longhi's "Bonaparte"; Ryland's "Triumph of Venus," after Angelica Kauffmann and his "Jupiter and Leda"; Schuppen's "Portrait of Louis the Dauphin"; proof of Scriven's Portrait of "Nell Gwynne"; "Vidal's "Confidential Soubrette," and "the Toilette Merchant" after Laurens; Aristide Louis's "Portrait of Napoleon" known as the "snuff-box," after Delaroche, a trial proof; Wille's "Little Physician" after Netscher, his "Jean Baptiste Masse" and other portraits; and Lalauze's "Entry of Charles the Fifth into Antwerp" after Hans Makart, a subscriber's proof on Japan paper.

Modern Etching, which has had such great popularity of late years, is most admirably exemplified in original impressions by:—

"Appian; Bastien-Lepage; Bocourt, an artist's proof signed of his "Reply of Mirabeau"; Bracquemond; Brunet-Debaines; Casanova; Champollion; Corot; Courtry; Coutil; Daubigny; Delacroix; Denon; Detaille, a remarque proof; Feyen-Perrin; Flameng; Fortuny; Birket Foster; Gaillard; Gaucherel; Gautier; Girodet; Gravier, his "Lady Teazle," "Rosalind" and "Faithful," all remarque proofs; Guerard; Seymour-Haden, his "Cowdray," "Egham Lock," first state, "Old Chelsea," "Brig at Anchor," and "Twickenham"; Hedouin; Charles Jacque; Jacquemart; Angelica Kauffmann; Lalauze; Lansyer; David Law; Le Gros; L'Hullier; Leloir; Louis; Meryon; Marshall; Millet; C. O. Murray; Waltner; Whistler, his "Boats at Mooring," "Chelsea," etc., and last, but not least, Meissonier, of whose own etched work there is his "Rapport," a proof, and "Punchinello."

The American school of etching, acknowledged by European connoisseurs to be one of the best in the world, is proved to be so by examples of Coleman, Ferris, Swain-Gifford, Hamilton, William Hart, Hopkins, and Peter Moran. These are "de luxe," being on either Satin, or India and Japan papers.

In this Collection of Prints but few of the greater ancient and modern painters are unrepresented by engraved or etched work after their master-

pieces. The graver has done honor and paid tribute to the brush of—Boucher, Meissonier, Fortuny, Dupré, Fragonard, Gérome, Millet, Murillo, Guido, Huet, Le Brun, Greuze, Claude, Cabanel, Benjamin Constant, Ary Scheffer, Ostade, Raffaello Sanzio, Turner, Chaplin, Gavarni, Tissot, David, Hals, Makart, Morris, Troyon, Correggio, Eisen, Domenichino, Veronese, Bonnat, Titian, Mengs, Barbarelli, Delaroche, Laurens, Netscher and Du Bois.

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The Tenth Division, and last, consists of some forty numbers of "CURIOS AND LIBRARY FURNITURE."

There are a few ceramic specimens, such as a Royal Dresden plaque painted after Wouvermann, for King Augustus the First, of Poland, at the beginning of the eighteenth century—and pieces of Sèvres porcelain, which belonged to the Emperor Napoleon the Third, and came from the palaces of St. Cloud and the Tuileries.

Some objects in bronze and other metals are in the section, viz. :—statuettes of John Gutenberg, Napoleon the First and Frederick the Great; a clock and pendants belonging to the DE PENE family, and which Theophile Gautier described in his "Capitaine Fracasse"; an ancient bronze relievo, the "Blind Beggars"; also another—"Satyrs Toying with a Nymph"; and a medieval guild insignia, a massive iron key two feet high, carried in procession by a "moyen-age" trades-union of locksmiths at Nuremberg, four hundred years ago.

A Hindoo and phallic carved ivory; a seventeenth century Venetian ivory wedding casket; and a cameo portrait of the Great Napoleon, sculptured from a piece of his monolith in the "Invalides," at Paris, by the designer of the sarcophagus of the "Little Corporal," will all be found in this department, as well as two remarkable specimens of ancient, transparent, painted glass, one of early English origin, made of pot-metal glass, and the other attributed to the brush of Albert Durer, and so described in the San Donato Palace Catalogue, and which was purchased at the auction sale of the Art Collection of Prince Demidoff.

* * *

The mode of distribution among other collectors was decided by MR. PENE DU BOIS in favor of the only rational method by which a connoisseur, who desires to sell his treasures, can do so in the easiest and most profitable manner. He sent them to auction. He sent them, like a sensible man, to GEORGE A. LEAVITT AND CO., the oldest and best auction house in America; one which was founded over half a century ago, and has gone through various mutations of firm name from the time when it had two separate heads, who united. These were the celebrated book-auctioneer KEESE and the late SENATOR JAMES E. COOLEY, the father-in-law of MR. GEORGE A. LEAVITT, who came from an old family of New York booksellers and publishers.

It is the same old reliable house of business it ever was, and it may not be out of place here to give a list of a few of the names and figures of some of the Art Sales of Paintings, Statuary, etc., which aggregated over $10,000 each, conducted by GEORGE A. LEAVITT AND CO., between January, 1873, and May, 1887 :

J. H. Sherwood, $127,069 for two sales in 1873 and 1880; John Wolfe, $117,715; S. P. Avery, $113,503.50 for four sales in 1876, 1878, 1880 and

1881; Thomas Reid, $105,744 for two sales in 1881 and 1885; J. Abner Harper, $105,490; Milton S. Lathom, $101,205; Adolf Kohn, $93,242.50 for four sales in 1874, 1877, 1882 and 1883; H. T. Chapman, Jr., $87,259.50 for two sales in 1873 and 1875; H. L. Dousman, $82,655; Albert Spencer, $82,530; J. Stricker Jenkins, $74,333.04 for two sales in 1876 and 1879; S. A. Coale, Jr., $71,477; J. C. Runkle, $66,195; R. E. Moore, $54,298.70 for five sales in 1874, 1875, 1876, 1877 and 1878; Knoedler & Co., $51,344 for two sales in 1879 and 1880; Levi P. Morton and Robert Hoe, $50,687.50; Beriah Wall, $47,570; John Pondir, $46,208; Benj. Nathan Estate, $39,117; Le Grand Lockwood, $34,261.29; William Henry Hurlburt, $31,955.85; Judge C. H. Truax, $31,750; "A Well-known Philadelphia Connoisseur," $30,-942.50; George H. Andrews, $30,601; Cottier & Co., $30,580; J. P. Beaumont, $30,417.50; A. D. Morgan, $29,148.50; William Libbey, $27,550; B. F. Carver, $26,393; W. B. Duncan Estate, $24,347.15; A. D. Huyvetter, $22,668; Stephen Harris, $21,970; Stewart Brown, $20,330; R. H. Witthaus, $19,244.65; Thomas Walsh, $17,430; G. H. Kensett, $17,165.41; R. B. Livermore, $17,060; J. L. Graham, $17,003.34; A. L. Vouros, $16,765.55; Hannah Stiner, $16,752.50; M. G. Murphy, $16,492.83; J. F. Henry, $16,330; P. L. Everard & Co., $15,857.50; Isaac Walker, $15,656; Richard R. Haines, $15,571.47; S. H. Godkin, $14,320.50; Thomas Gilbert, $14,204; Carlton Gates Estate, $13,942.90; Eugene Weeks, $13,833.50; Artists' Fund Society, $13,707.49; Davis Jones Estate, $13,375; W. Manton, $13,126; T. P. Rossiter Estate, $12,922.39; W. R. Williams, $12,694; Benj. Fitch, $12,097.50; Mary E. Feyh, $11,753.47; T. J. Taylor, $11,471; W. S. Macy, $11,258; W. J. Kerr, $11,237; S. Michelena, $10,902; George Longman, $10,685.55; J. H. Dolph, $10,620.69; Louis J. Jordan, $10,375.49; Susan Paulmier, $10,335.45; W. P. Shaw, $10,331.47; Eugene Boban, $10,325.88; John La Farge, $10,000.

Sales of Paintings, etc., running up into thousands of dollars each have also been conducted by the LEAVITTS. I extract from a schedule of only notable sales, which foots up to over three millions of dollars, such names as:—J. R. Brevoort, Joseph Mozier, James Boylan, J. O. Eaton, P. Viani, William Powell, Jr., L. Prang & Co., Francis Tomes, J. C. Brevoort, Prof. Bossi, R. E. Moore, L. H. Tasker, W. D. Paterson, D. E. Van Valkenberg, C. A. Falk, J. N. Balestier, J. M Crapo, C. L. Frost, J. Milbank, J. McCormick, J. M. Patterson, S. B. Wright, Louis Durr, Governor Caleb Lyon and B. Homer Dixon.

Millions upon millions of dollars worth of books have been sold on behalf of the publishers of this country at the "LEAVITT BOOK TRADE SALES" and in accordance with the system originated by SENATOR COOLEY about 1825, and continued for over sixty years since by himself and his successors down to the auction house now represented by MR. EUGENE O'CONNOR, who preserves the old trade name of the business inherited by his predecessor, MR. GEORGE A. LEAVITT.

And this firm of GEORGE A. LEAVITT AND Co. have charge of the "PENE DU BOIS COLLECTION."

Of the same character of Library Auction Sales as that to take place next month have been the few following out of over a thousand others, which have been held under the LEAVITT ægis since 1876:—

The Brinley Library, $112,494.27, parts one to four, inclusive, with the fifth part still to be sold; Joseph J. Cooke, $69,904.73; Henry C.

Murphy, $50,278.63; William Menzies, $49,860.68; Rushton M. Dorman, $24,310.00; Charles Tracy, $19,138;01; Charles Fiske Harris, $16,610.65; J. H. V. Arnold, $16,421.38; Eben Tasker, $14,677.56; Alexander Farnum, $14,423.75; General Rush C. Hawkins, $13,163.08; Dr. David King, $12,484.01; Almon W. Griswold, $12,325.13; S. H. Remsen, $9,059.14; Bartholomew Skaats, $8,114.42; W. C. Prescott, $7,991.79; Harrison Library, $7,667.84; Charles O'Conor, $7,481.63; S. F. Olney, $6,950.98; Senator Matt. H. Carpenter, $6,864.69; Governor William Beach Lawrence, $6,772.39; Charles Storrs, $5,942.84; Senator H. B. Anthony, $4,929.17; and James L. Claghorn, $4,763.82.

The above named twenty-four Library Sales make up by themselves a total of $502,620.59!

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I would not have entered upon these details in this place, but for the fact that the well-known bibliopole, Mr. E. F. Bonaventure, has lately printed a brief essay on "Books and Book Collecting." No one is more willing than myself to acknowledge that he has done as much, if not more, good than any one of his business rivals, in the spread of the knowledge and recognition of what are good bindings, what authors should be collected, and what editions should be chosen for the shelves of the collector, but, I am not willing to endorse his advice to book amateurs in respect to the where, when and how they should only buy. It may be all very well for him to personally object to book auction sales, but he has no right to try and dissuade connoisseurs from purchasing at them.

How is the library of a living collector, or the estate of a dead one to be realized to its uttermost value unless by the book auction? It might suit Mr. Bonaventure, the bookdealer, and his confrères to buy libraries "en bloc" for the minimum amount possible, but it would be manifestly impossible for him to give as much with a due regard to the modest profits of his business as could be obtained in the open competition of every book collector and bookdealer in the United States, on every lot, by itself, at a library auction sale. There may be occasional bargains, and there may be prices paid far more than what some booksellers might charge, but, after all, the book auction is the crucial test of normal market book values. Since reference has been made to Mr. Bonaventure, I will now finish with him, by quoting from him:—

"The cost of rare books, at sales, is invariably much higher than the same works would command at stores. The demand in all cases where real rarities are involved is always so great as to put an excessive premium on the object of competition."

If American book auction sales depended upon dealers alone, Heaven help literary property. In London and Paris the book auctioneer is the best friend of the bookseller, and he is always regarded as such. It is about the only mart now-a-days where purchases can be made for the shelves of the bookdealer, and it is a well-known fact that at a recent sale in London, one bibliopolist's bill amounted to over a million of dollars, and for which he was given credit.

I am confident with such societies in our midst as the Grolier Club, which is doing good missionary work, and with magazines devoted to the exploitation of old books, that the collecting of private libraries will be more popular than ever, and with the corresponding increase in the number of

amateurs will also come greater knowledge of prices, not only among bookdealers, but among bookbuyers. The last named, it has been my experience to discover, know the commercial as well as the literary value of books better than the majority of American booksellers. In fact, most bookdealers have learned more from their customers, than they have from their books of reference. "Experientia docet."

* * *

The "PENE DU BOIS COLLECTION," from which I have wandered very considerably, is, however, the real matter with which we have to do. It can be safely asserted that no such Collection of Fine Bindings, Good Editions, Modern Standard Works of Real Merit, Ancient Book Nuggets, Beautiful Manuscripts and Rare Prints have been sold in New York for many years back. In purchasing from this Collection, connoisseurs and dealers will have the benefit of the ripe experience of a master, who has proved his being a true Bibliognoste in cold type, as well as by his bookshelves. The dispersion of such a Library and such Prints is a positive public benefit. It gives an opportunity for the exhibition of treasures of literature and art. It spreads the knowledge which is requisite for both the bibliophile and the bibliopole who, in purchasing from the "PENE DU BOIS COLLECTION," will do so in the interests of wisdom and culture.

The truest friends a man can have are his books. They are not only useful but ornamental, not only exhilarating but thoughtful aud restful. Quaint old Thomas Fuller pointed out their real value when he wrote in the old long ago:

"To divert at any time a troublesome fancy, run to thy books; they presently fix thee to them and drive the other out of thy thoughts, they always receive thee with the same kindness."

CHARLES SOTHERAN.

New York Press Club,
May 13, 1887.

[FRONTISPIECE TO "TERENTIUS," LYONS, 1493.]

The Catalogue OF THE Rene Du Bois Collection.

The sizes of books in this catalogue are defined relatively to signatures and according to the following page, height and inch measurements:

LARGE FOLIO, over 18 inches; FOLIO, below 18 and over 13; SMALL FOLIO, below 13 and over 11.

LARGE QUARTO, below 15 and over 11; QUARTO, below 11 and over 8; SMALL QUARTO, below 8 and over 6.

LARGE OCTAVO, below 11 and over 9; OCTAVO, below 9 and over 8; SMALL OCTAVO and TWELVEMO, below 8 and over 6. MINIMO, below 6 inches.

These eleven designations preserve the important part of the nomenclature formerly used, and do away with the old technical paper prefixes, such as "Royal," "Foolscap," "Crown," etc., as well as the confusing smaller sizes of the past. These represented in all, both big and little, some two hundred possible book sizes, ranging from an "Antiquarian Folio," to a "Pot 128mo."

As the old specific definitions are now gradually becoming almost obsolete, this new schedule was formulated. It was wisely recognized that the present time is inopportune for the measurement of books by the metric system.

C. S.

I. Art,

COMPRISING

PAINTING, SCULPTURE, ARCHITECTURE, COSTUME, HERALDRY, CHOICE BINDINGS, ETC.; ALSO ILLUSTRATED BOOKS, MANY OF WHICH ARE UNIQUE.

"Ars est celare artem."

1 ESOPI Phrygis Fabvlæ. [Greek and Latin Text in parallel columns.] Square minimo, vellum. Cologne, *apvd Ioannem Tornaesivm*, 1619

RARE. With curious wood-block cuts, including portrait of Æsop on title.

CURMER'S BEAUTIFUL EDITION OF THOMAS A'KEMPIS.

2 A'KEMPIS (Thomas). L'Imitation de JÉSUS CHRIST, Traduction Nouvelle de M. L'ABBÉ DASSANCE. *Illuminated frontispiece and title in gold and colors—also every page surrounded with an elegant woodcut border,—numerous vignettes, fancy initial letters, etc.* Large 8vo, fresh half blue morocco gilt, top edge gilt, others uncut. Paris, 1835–42

CURMER's beautifully illustrated edition of the "Imitation of Christ," in splendid condition, with margins equal to large paper.

3 ALBUM, *containing a large number of vignette illustrations by* CAMPIGLIA, PAZZI, GREGORIJ, DE GHENDE, MOREAU LE JEUNE, SIMONET, *etc., some of nudes.* Large 4to, fine red morocco gilt, blue watered silk ends, edges gilt.

With heraldic book-plate of the Earl Grosvenor.

4 ALDINE (The), a Typographic Art Journal. *Profusely illustrated with charming wood engravings, etc.* Vols. 5, 6 and 7 in 3 vols. Folio, half morocco (Vol. 7 lacks title). N. Y., 1873–74

5 ALLESSON (L. E.). Abbildungen der Rindvieh und Andern Hansthier—Racen mit Text von WECKHERLIN. 30 *tinted lithographed plates of cattle.* Oblong large folio.
Stuttgart, 1827

ORIGINAL ETCHINGS BY AMERICAN ARTISTS—EDITION-DE-LUXE—WITH INDIA PROOFS AND SEPARATE ARTISTS' PROOFS ON JAPAN PAPER.

6 AMERICAN ETCHINGS.—ORIGINAL ETCHINGS BY AMERICAN ARTISTS. With an Introduction and Descriptions by S. R. KOEHLER. 20 *etchings*—PROOFS ON INDIA PAPER, WHATMAN PAPER cover, in cloth case; *also* another set of ARTISTS' PROOFS of the same on JAPAN PAPER, SIGNED, mounted on cardboard with heavy plate mats in portfolio, fresh half morocco, cloth sides, nickel lock and key. Together 2 vols. Square large folio.
N. Y., 1883

EDITION-DE-LUXE, LIMITED TO 203 IMPRESSIONS, each numbered and signed by the editor S. R. Koehler, of which this is No. 166. This is a series of twenty original etchings, of greater merit and artistic excellence than has ever before been offered in book form. The work is a purely original one in conception and execution. It is truly representative not only of American art, but of the individual excellence of each of the twenty artists who have contributed to its pages. The following is a list of subjects and etchers:—

Winter Evening,	HENRY FARRER.
His Own Doctor,	T. W. WOOD, V.P.N.A.
The Inner Harbor, Gloucester,	STEPHEN PARRISH.
A Tower of Cortes,	THOMAS MORAN, A.N.A.
The Ponte Vecchio,	JOSEPH PENNELL.
The Lion in Love,	F. S. CHURCH, A.N.A.
An Old New England Orchard,	GEORGE H. SMILLIE, N.A.
"'Tween the Gloamin' and the Mirk, When the Kye Come Hame,"	MRS. M. NIMMO MORAN.
The Three Cows,	J. FOXCROFT COLE.
Canal Boats on the Thames,	CHAS. A. PLATT.
"And Drive Dull Care Away,"	I. M. GAUGENGIGL.
The Deserted Mill,	KRUSEMAN VAN ELTEN, N.A.
Harvest at San Juan, New Mexico,	PETER MORAN.
A Cloudy Day in Venice,	SAMUEL COLMAN, N.A.
The Mora Players,	FREDERICK DIELMAN, N.A.
The Mouth of the Apponigansett,	R. SWAIN GIFFORD, N.A.
Fishing Boats on the Beach at Scheveningen,	M. F. H. DE HAAS, N.A.
At Marblehead Neck,	JAS. D. SMILLIE, N.A.
The Smugglers' Landing-Place,	J. C. NICOLL, A.N.A.
Twilight,	J. A. S. MONKS.

"The great variety of these subjects by twenty representative American etchers will be noticeable at a glance. Europe and America have both furnished themes, and the time-honored glories of Florence and Venice are found side by side with the almost tropical splendor of Mexico and the simpler, but not less poetical, scenery of the coast of New England, while the Indian and the negro stand upon the same basis, as regards their artistic usefulness, with the cavalier of the seventeenth century. Nor is the ideal note wanting, although the prevailing key is decidedly realistic."—*Introduction.*

EDITION-DE-LUXE OF TWENTY ORIGINAL AMERICAN ETCHINGS.

7 AMERICAN ETCHINGS.—TWENTY ORIGINAL AMERICAN ETCHINGS, PUBLISHED UNDER THE AUSPICES OF THE "New York Etching Club." EDITION-DE-LUXE, NUMBERED AND SIGNED ARTISTS' PROOFS ON INDIA PAPER, Introduction and description of each etching by S. R. KOEHLER. Square large folio, fresh three-quarter russia gilt, beveled sides, top edge gilt, others uncut. N. Y., 1884

No. 13 of LIMITED EDITION of 195 copies, with impressions on India paper. These etchings are truly characteristic not only of American art and of the individual excellence of each artist who contributes a sketch, but also in the minor details of paper, printing and typography.

The following artists and subjects are represented:—"The Olive Trees of the Riviera," by SAMUEL COLMAN; "Rye, England," by CHARLES A. PLATT; "Business Neglected," by J. G. BROWN; "The Pool," by PETER MORAN; "Evening, New York Harbor," by HENRY FARRER; "An Interesting Chapter," by PERCY MORAN; "The Thames at Limehouse," by C. A. VANDERHOFF; "A Summer Afternoon," by ELLIS F. MILLER; "Thinking It Over," by T. W. WOOD; "Solitude," by E. L. PEIRCE; "The Castle of San Juan de Ulva, Vera Cruz," by THOMAS MORAN; "Bellissima," by I. M. GAUGENGIGL; "Gardiner's Bay, L. I.," by Mrs. M. N. MORAN; "Harbor Scene," by J. C. NICOLL; "A Symphony, Nineteenth Century," by F. S. CHURCH; "The Cottage by the Sea," by KRUSEMAN VAN ELTEN; "The First Needlework," by SEYMOUR J. GUY; "Mills at Mispek," by STEPHEN PARRISH; "A Japanese Fantasy," by LEON MORAN," and "Below Chestnut Street Bridge, Philadelphia," by JOSEPH PENNELL.

8 AMERICAN HISTORICAL AND LITERARY CURIOSITIES. First and Second Series (complete). Collected and edited by J. JAY SMITH and JOHN F. WATSON. *Consisting of fac-similes of original documents relating to the events of the Revolution, etc., etc.—with a variety of reliques, antiquities and modern autographs.* Large 4to, cloth, gilt (foxed). Phila., 1847

This valuable and interesting publication is entirely out of print and difficult to find.

9 AMSTERDAM EXHIBITION.—Catalogue Illustré Officiel de la Section des Beaux-Arts de l'Exposition Universelle d'Amsterdam, 1883. *Illustrated with some* 200 *reproductions after the original designs of the artists.* 8vo, fresh crushed levant morocco, top edge gilt, others uncut. Paris, 1883

THE MAGNIFICENT SERIES OF FRENCH AQUARELLISTS.

10 AQUARELLES.—SOCIETY OF FRENCH AQUARELLISTS. Text by the best French Critics. *Illustrated with plates in photogravure—printed in tint, and with designs in fac-simile by* LOUIS LELOIR, EDOUARD DETAILLE, GUSTAVE DORÉ, JULIEN LE BLANT, JULES WORMS, EUGÈNE LAMBERT, EDOUARD DE BEAUMONT, MME. LA BARONNE N. DE ROTHSCHILD, FERDINAND HEILBUTH, A. DE NEUVILLE, GEORGES VIBERT, EUGÈNE LAMI, JULES JACQUEMART, CHARLES DELORT, JAMES TISSOT, *and others.* 2 vols. in 1. Large folio, half morocco, silk sides and ties, totally uncut.

Paris, *Goupil & Co.*, 1883

OUT OF PRINT AND SCARCE. NO. 7 OF LIMITED EDITION, ON VERY HEAVY FRENCH VELLUM PAPER.

This volume, representing the best art work of the "Sociéty des Aquarellistes," or French Society of Water Colorists, is printed on magnificent vellum paper from the mills of Marais. The work of each artist in the volume or *étude* is composed of five subjects in color both in text and separate plate. There are twenty-four in all of these *études* or studies. They each form a delightful series of illustrations, and include a frontispiece, vignettes and plates independent of the text. A number of pen-designs, studies and crayon sketches profusely illustrate the text, which is thus collaborated by the artist whose water-colors are given.

The artists represented and described in this magnificent work are—Louis Leloir, Edouard Detaille, Gustave Doré, Ernest Duez, F. Louis Français, Maurice Leloir, Ferdinand Heilbuth, Mme. Madelaine Lemaire, A. de Neuville, Georges Vibert, Eugène Lami, Roger Jourdain, L. Eugène Lambert, Jules Worms, Julien Le Blant, Jules Jacquemart, Charles Delort, James Tissot, Henri Harpignies, Edouard de Beaumont, Baronne Nathaniel de Rothschild, Henri Baron, Eugene Isabey and Gustave Jacquet.

11 ART AGE (The), a .Monthly Illustrated Newspaper, from the Commencement, April, 1883, to March, 1886, inclusive (Part 15, October, 1884, lacking); *also*—Art Journal, L'Art Moderne and Art Amateur. Together 40 parts. Square folio, in cloth portfolio. N. Y., *etc.*, 1877–87

GRAND WORK ON ANCIENT ART, WITH ETCHINGS.

12 ART ANCIEN à l'Exposition de 1878 par MM. ED. DE BEAUMONT, TH. BIAIS, EDMOND BONNAFFÉ, FREDERIC DARCEL, HENRI DARCEL, DURANTY, H. EPHRUSSI, BENJAMIN FILLON, P. GASNAULT, HENRI LAVOIX, PAUL MANTZ, EUG. PIOT, A. R. DE LIESVILLE, O. RAYET, ARTHUR RHONE, et MME. GERMAINE DE POLIGNY, sous la Direction de M. LOUIS GONSE, Redacteur en chef de la "Gazette des Beaux-Arts." *Profusely illustrated with etchings and other illustrations—some* ON INDIA PAPER. Thick large 4to, sewed, uncut. Paris, *A. Quantin*, 1879

Among the etchers whose work will be found in the above are—Jacquemart, Gaillard, Le Rat, Gaujean, Gaucherel, Dujardin, Champollion, Gilbert, etc.

"L'ART"—THE SPLENDIDLY PRINTED AND ILLUSTRATED FRENCH MAGAZINE.

13 ART.—L'ART, REVUE HEBDOMADAIRE ILLUSTRÉE, for the years 1879–80 inclusive [each year in 4 vols.]. Together 8 vols. *With numerous full-page etchings, wood engravings, etc., after or by the best modern masters.* Folio, half red morocco, top edges gilt, others uncut.

Paris, 1879–80

THICK PAPER EDITION. This magnificent art work has no rival in its peculiar excellencies. The best etchers and artists of Europe have been united to make this splendid magazine, with its charming typography, the superior of either the "Portfolio" or the "Art Journal."

"There has, up to the present time, been no such spirited venture as the art journal established in Paris at the beginning of the present year (1875), under the laconic name of '*L'Art.*' It has defects, but it has the great merit of being full of life and energy. The wonder is how a journal on such an important scale can find the degree of public support which must be necessary to its existence. The proprietors of '*L'Art*' do not rest satisfied with an appeal to their own fellow-citizens or even fellow-countrymen; they have agents all the world over, even at such places as Bucharest and Constantinople. The proprietors of '*L'Art*' evidently intend to give it as cosmopolitan a character as they possibly can. The list of writers includes men of three or four different nations, and the subjects treated comprise everything of artistic interest in the world. It is evident that the proprietors of '*L'Art*' are doing their best to improve it. . . . The publication is always lively and interesting, though not governed by much severity of taste. It is full of what the French call *actualité.* The proprietors seem determined to spare no effort, and we cordially wish them success."—PHILIP GILBERT HAMERTON.

14 ART.—L'ART, REVUE HEBDOMADAIRE ILLUSTRÉE, for the years 1881–83 inclusive [each year in 4 vols.]. Together 12 vols. Folio, red cloth, top edges gilt.

Paris, 1881–83

MAGNIFICENT WORK ON ALL THE ARTS.

15 ARTS SOMPTUAIRES (Les), Histoire du Costume et de l'Ameublement et des Arts et Industries qui s'y Rattachent sous la direction de HAUGARD-MAUGÉ, Dessins de CLUS. CIAPPORI—Introduction Générale et Texte Explicatif par CH. LOUANDRE. *Illustrated with several hundred beautiful plates in* RICH COLORS *designed by* CIAPPORI. 3 vols. 4to, half red morocco, top edges gilt, others uncut.

Paris, *chez l'auteur*, 1852–58

VERY SCARCE. ISSUED BY SUBSCRIPTION at 400 francs unbound. This is a superb work and the handsomely executed chromolithographic plates in gold and colors embrace a multitude of subjects—armor, missal work, costume, stained glass, heraldry, painting, sculpture, jewelry, etc.—exhibiting the manners, customs, beliefs, superstitions of the peoples of Europe from the Fifth to the Seventeenth Century inclusive.

"ART TREASURES OF AMERICA"—INDIA PROOFS.

16 ART TREASURES OF AMERICA. *Illustrated with about 160 photogravures,* PROOFS ON INDIA PAPER, *and several hundred engravings on wood.* 10 sections folio (complete) and each in a silk-covered portfolio. Phila., 1883

LIMITED EDITION, of which this is No. 127, and is an original subscriber's copy complete. This work gives a description and a list of the contents of the principal picture galleries of New York, Boston, Philadelphia, Brooklyn, Chicago, Providence, St. Louis, Cincinnati, San Francisco, Louisville, Washington, Montreal, Fall River, Cleveland, Taunton, New Haven, Rochester, Pittsburgh, etc., etc.

FOUR EARLY VOLUMES OF "L'ARTISTE."

17 ARTISTE (L'), Nouvelle Série. Vols. 1 to 4 inclusive. *Profusely illustrated with engravings, lithographs and etchings after the great old and modern masters.* Large 4to, half red morocco, cloth sides (binding rubbed and a cover loose). Paris, 1857–58

The admirable art magazine, "L'Artiste," contains most excellent prints by Veyrassat, Masson, Gavarni, Metzmacher, Bracquemond, C. Nanteuil, etc. Some are on India paper and the descriptive text is by the best art critics of France.

THE FRENCH EDITION OF THE KERAMIC ART OF JAPAN.

18 AUDSLEY (G. A.) ET BOWES (J. L.). La Céramique Japonaise. *Containing 32 full-page plates (17 of which are in gold and colors) and descriptive text, with numerous wood engravings printed in colors; produced from original Japanese works of the greatest beauty, representing the entire range of Japanese Keramic Art, ancient and modern.* Large 8vo, illuminated cloth, beveled sides, gilt top edge, others uncut. Paris, *Firmin Didot,* 1881

This is the French edition of the splendid work on "Japanese Ceramics" of Audsley and Bowes. The plates are exactly the same as those published in the London edition of Henry Sotheran. The translation was made by Louisy, and the work was printed under the direction of Racinet.

"The glory of this book is the chromolithography; for which, indeed, some new name ought to be invented, so unlike is it to anything which has been called chromolithography before. No one who has not seen them, or others resembling them, can form any conception of the powers of Japanese artists."

19 BAKER (W. S.). MEDALLIC PORTRAITS OF WASHINGTON. *Portrait.* 4to, half morocco, cloth sides, totally uncut. Phila., 1884

Beautifully printed on heavy paper. Containing all the known Washington pieces, to the extent of six hundred and fifty-one numbers, accurately described and arranged into appropriate groups, each group being preceded by historical and critical notices; the whole supplemented by a copious index, carefully prepared with a view to its use as a means of reference.

LARGE PAPER COPY OF BARTLETT AND BEATTIE'S SWITZERLAND—WITH OPEN LETTER PROOFS.

20 BARTLETT (W. H.). 109 *illustrations to* WILLIAM BEATTIE'S "SWITZERLAND."—OPEN LETTER PROOFS ON INDIA PAPER. Folio, half red morocco, cloth sides (rubbed).
London, 1836

LARGE PAPER, and brilliant impressions of these beautiful plates, with the inserted book-plate of James L. Claghorn. A few of the mounts are foxed slightly.

William Henry Bartlett was the most eminent of the pupils educated by John Britton, the architectural antiquary. He traveled extensively through America, Europe, Asia and Africa.

21 BARBER (Mrs. Mary). Some Drawings of Ancient Embroidery. 30 *specimens on* 30 *large plates, executed in the first style of chromolithography.* Large 4to, cloth gilt extra, gilt edges.
London *and* Manchester, *Henry Sotheran & Co.*, 1880

"This most beautiful series of illustrations of fine old embroidery was the work, we believe, of many years' careful study on the part of the lady author, who prepared it as her contribution to the work of Church restoration, at the suggestion of one of our greatest and universally respected architects, Mr. Butterfield. Mrs. Barber having died before her laborious work was published, Mr. Butterfield undertook, at her request, to superintend its issue; and a superb book it is, and most instructive to all who are interested in the wide subject of Church embroidery, and the worthy production of Church vestments."—*Literary Churchman.*

TUER'S BEAUTIFUL WORK ON BARTOLOZZI.

22 BARTOLOZZI AND HIS WORKS ILLUSTRATED. Biographical, Anecdotal and Descriptive. By ANDREW W. TUER. Being an Account of the Life and Career of FRANCESCO BARTOLOZZI, R. A.; with remarks on his Prints: Why sought after; increasing rise in value; modern reprints from worn-out plates, and how to distinguish; falsely tinted, and how to distinguish; a list of copperplates known to be still in existence; BARTOLOZZI'S Pupils; Sketches of their Lives; Collecting Prints as a hobby, and as a profitable hobby; How to judge Prints; Proofs and "states" of Prints; How to handle Prints; Deceptions with Prints; Stipple Engraving, with Descriptions and Illustrations; Print Sales; Art Auction Rooms, general gossip, and including the most extensive list of this great master's works yet compiled. *Finely printed in old-face*

type, with 13 *fine plates in red and bistre, by* BARTOLOZZI. 2 vols. large 4to, antique vellum binding, top edges gilt, others uncut, and interleaved for additions.

London, *Field and Tuer, n. d.*

Mr. Tuer has succeeded in cataloguing upward of 2,000 examples of these fashionable prints; the largest list hitherto compiled—Le Blanc's—contained only 700. Among the illustrations are a pair of beautiful and exquisitely finished fancy subjects in stipple, from copper-plates engraved by Bartolozzi in 1783, in brilliant condition, entitled: "A St. James's Beauty," and "A St. Giles's Beauty," painted in red on old paper; and a pair of highly finished portraits, from the original copper-plates, of Sarah, Countess of Kinnoul, and Robert Auriol, Earl of Kinnoul, engraved by Caroline Watson in 1799, also in brilliant condition, printed on old paper in brown ink; a charming vignette of Cupid printed in red; a ticket for the Mansion House ball, 1773, etc., all printed direct from the plates.

BATTY'S SELECT VIEWS—WITH THE PLATES IN THREE STATES.

23 BATTY (Robert, *Lieut.-Col., F.R.S.*). Select Views of Some of the Principal Cities of Europe, with Descriptive Text. 92 *fine plates engraved from original paintings by* R. GRAVES, F. B. BECKER, E. GOODALL, W. R. SMITH, R. BATTY, H. LE KEUX *and others.* Large 4to, old half morocco gilt, top edge gilt, others uncut (a few plates foxed slightly).

London, *Moon, Boys & Graves,* 1832

EXCESSIVELY RARE. This ALMOST UNIQUE book has the thirty fine plates in three states—Finished India Proofs, Unfinished Etchings on India and Outline Key Plates. The vignette title is in two states, both on India paper; one finished and the other Etched and unfinished.

A very limited number were published in this manner at £36, *i.e.*, $180, and the fact that any impressions were taken of the etched plates is unknown to both Allibone and Lowndes.

LARGEST PAPER COPY OF BATTY'S FRENCH SCENERY —WITH THE PLATES IN TWO STATES.

24 BATTY. French Scenery. *Illustrated with* 117 *fine plates* —PROOFS ON INDIA PAPER—*from original drawings by the author, engraved by* HEATH, FINDEN, WALLIS *and other eminent engravers.* Large 4to, half morocco, cloth sides, top edge gilt, others uncut.

London, *Rodwell & Martin,* 1822

LARGEST PAPER and very scarce. Published at £31 10s., *i.e.*, $157, with PLATES IN TWO STATES, finished engravings and unfinished etchings—both states on India paper.

25 BAURENSEIND (Michael). Schreib Künst. *With numerous plates of caligraphy and engraved title by* CHRISTOPHER WEIGEL. Oblong 4to, vellum. Nuremberg, 1716

RARE. Weigel is best known as an engraver of Scripture prints. He also engraved in mezzotint.

26 BAXTER (Thomas). An Illustration of the Egyptian, Grecian and Roman Costume, with Descriptions. *Front. and* 40 *fine outlines, some of nudes, selected, drawn and engraved by the author* (*foxed slightly and front. stained*). 4to, boards, uncut. London, 1819

VERY SCARCE and exceedingly valuable to artists, sculptors and collectors on account of its faithful delineation of the antique.

27 BAYET (C.). Précis d'Histoire de l'Art. *Hundreds of facsimiles from paintings, bronzes, sculptures, etc.* Small 8vo, paper. Paris, *Quantin, n. d.*

28 BAZINGHEN Collection Catalogue, partially priced; also—HURLBERT Collection Catalogue. 2 pieces. Sewed.

29 BEHMEN (Jacob), FEHLAUEN (George), *etc.* Neueingerichteter Vielvermehrter Geistlicher Frauen Zimer Spiegel. *Engraved front., title and numerous plates of women, commencing with* "EVE," *an apple in her hand and a tiger skin around her middle.* Thick minimo, black morocco, gilt, one brass clasp. Nuremberg, 1666

RARE. Stamped on the side in gold with "V. M., 1673."

30 BÉLINA (A. M. de). Nos Peintres Dessinés par Eux-mêmes. Notes Humoristiques et Esquisses Biographiques. *Numerous portraits of great modern artists, sketched by themselves.* 8vo, paper, uncut. Paris, 1883

31 BERGERAT (Emile). THEOPHILE GAUTIER, Peintre-Etude, suivie du Catalogue de son Œuvre peint dessiné et gravé. 8vo, sewed, uncut. Paris, 1877

LIMITED EDITION of 10 copies on China paper and 100 on "papier vergé," of which the above is one of the last named of this interesting volume on Theophile Gautier.

32 BERNATZ *und* SCHUBERT. Bilder aus dem Heiligen Lande, mit erlauterndem Texte. *Engraved title and numerous plates on* INDIA PAPER *after the original pictures of* BERNATZ. Oblong 4to, 1 vol. (complete and in 4 parts), sewed. Stuttgart, 1839

33 BERND (C. S. T.). Die Allgemeine Wappenwissenschaft. *Engraved heraldic plates.* Large 8vo, sewed, uncut. (2 copies.) Bonn, 1849

LARGE PAPER COPY OF THE ILLUSTRATED BEURNONVILLE CATALOGUE.

34 BEURNONVILLE.—CATALOGUE DES TABLEAUX ANCIENS DE TOUS LES ECOLES composant la Très Importante Collection de M. LE BARON DE BEURNONVILLE. *Illustrated with full-page engravings and etchings after works of the most celebrated masters,* SOME EROTIC. Thick large 4to, cloth, totally uncut. Paris, 1881

LARGE PAPER and LIMITED EDITION. Handsomely printed on heavy toned paper, and with beautiful impressions of the plates.

35 BIBLISCHE GESCHICHTE Erzahlt nach den Worten der Schrift. *With numerous illustrations on wood after* SCHNORR, DIETHE, ELSTER, RITTER, GROSSE, JAEGER, NIEPER *and* SEITZ—*also rubricated title and capitals—and red line borders.* Large 4to, paper, uncut. Leipzig, *n. d.*

MAGNIFICENT LARGE PAPER COPY OF BIDA'S GOSPELS BOUND BY DAVID—PROOFS BEFORE LETTERS.

36 BIDA.—LES SAINTS EVANGILES. Traduction de BOSSUET, tirée des Œuvres de BOSSUET, par M. H. WALLON, Membre de l'Institut. *Magnificent plates, wood engravings, etc.* 2 vols. square large folio, superbly bound by DAVID and in fresh red crushed levant morocco, extra gilt, rounded corners, inside gold borders, edges gilt on marble, and in drop leather lined cases. Paris, 1873

LARGE PAPER PROOFS BEFORE ALL LETTERS. No. 69 of limited edition.

These splendid volumes can be counted among the grandest works ever issued by the French press. The plates were designed by Bida, and engraved under the direction of Ed. Hédouin by Henriette Browne, Bida, Bodmer, Bracquemond, Chaplin, Deblois, Flameng, Gaucherel, Gilbert, Girardet, Haussoulier, Hédouin, Massard, Mouilleron, Nanteuil and Veyrassat. The ornaments in the text—titles, chapter heads, initial letters, head and tail pieces—were designed by Ch. Rossigneux and engraved on steel by Gaucherel. The "caractères typographiques" were specially engraved by F. Viel-Castel after the designs of Ch. Rossigneux. The etchings were printed by Salmon and the text with red borders and occasional rubrications by Claye. The paper was specially manufactured for the work by C. and J. Honig-Breet at Zaandyle, Holland.

Alexander Bida, the celebrated French artist, according to Clement and Hutton's "Artists of the Nineteenth Century," was—"born at Toulouse, 1813. Officer of the Legion of Honor and the Order of Leopold. Pupil of Delacroix. Water-color artist and designer. Has visited the East. The following pencil-drawings are at the Luxembourg: 'Refectory of Greek Monks' (1857); 'Evening Call in the Crimea' (1857); 'The Field of Boaz, Bethlehem' (1861); 'Massacre of Mamelukes' (1861); and 'Prayer in a Mosque.' Bida has sometimes painted portraits. His exquisite designs for the Gospels are well known by their exhibition in 1867 and at other times since then. This artist has made many designs for 'Le Tour du Monde.' At the Walters Gallery, Baltimore, are three pictures by Bida,—'The Prayer upon the House-Top,' 'Moses on a Mountain, resting on a Rock,' and a representation of the custom in some Eastern country where annually the people prostrate themselves for a horse and rider to pass over their bodies. This artist represents with wonderful power the life and scenery of Oriental countries, and his scriptural scenes are not surpassed in force and directness by any other painters of like motives."

P. G. Hamerton, writing in "Etching and Etchers" of utility in etching as a mode of illustrating fine books, says:—"The most noteworthy instance of this is its employment by M. Hachette for his unprecedented edition of the 'Four Gospels,' illustrated by Bida with one hundred and twenty-eight pictorial compositions, which were etched by Bida himself, and fifteen other etchers. The enormous sum of money lavished on the production of this work would never have been risked twenty years ago on an enterprise which depended upon etching for its success. At that time a publisher determined to invest fifty thousand pounds in a monumental enterprise would have selected line engraving as a matter of course, and the intensity of the general prejudice against etching, both in the trade and out of it, would have prevented him from even taking it

into consideration as an admissible kind of art. Times are changed, however. The fame and splendor of this great publication, of which a hundred and forty proof copies on Dutch paper were sold at £85 apiece, whilst £25 was the price of an ordinary one, ought not entirely to eclipse many minor publications, which have been illustrated with a few plates."

37 BIDA.—L'HISTOIRE DE JOSEPH traduite de la Sainte Bible par LEMAISTRE DE SACY. *With beautifully executed plates after the magnificent designs of* BIDA, *also other illustrations in the text and every page surrounded by red-line borders.* Square large folio (loose). Paris, *Hachette*, 1878

Splendid edition, on vellum paper.

38 BIGOT (Charles). RAPHAEL and the Villa Farnesina. Translated from the French by MARY HEALEY. *With* 15 *engravings of* RAPHAEL'S *masterpieces by* TIBURCE DE MARE. 4to, fresh paper, uncut. London, 1884

This edition was limited to 150 copies, all numbered and signed, of which the above is No. 4.

["THE BOOKBINDER," A SIXTEENTH CENTURY CUT BY JOST AMMAN.]

Bindings of Interest and Value.

SPLENDIDLY BOUND COPY OF "THE ART OF BOOKBINDING"—LIMITED EDITION OF ONE AND EXTRA ILLUSTATED.

39 PENE DU BOIS (HENRY DE, *U. S. Editor of Le Livre*). HISTORICAL ESSAY ON THE ART OF BOOKBINDING. 4to, superbly bound by BRADSTREET, in crushed blue

levant morocco, doublé with crushed red levant morocco ends, pointillé lace-work borders tooled in gilt, with the corners mosaiced in blue morocco gilt, also white silk ends, tooled gilt borders, leather joints, top edge gilt, others uncut, with the covers bound in.

N. Y., *Bradstreet Press*, 1883

UNIQUE AND AUTHOR'S OWN COPY OF LIMITED EDITION ON THIN JAPAN PAPER OF ONE COPY.

EXTRA ILLUSTRATED with engravings mostly on INDIA and mounted on THICK JAPAN PAPER. Among these are—"Chiffonier Discovering Rats Eating a Book"; "Incasing a book"; fine portraits of Napoleon by Racinet, of President De Thou, of Amyot by Scriven after Laguiche; of Charlemagne, and of Charles V.; Lalauze's title to "Caprices d'un Bibliophile."

The volume is arranged in the following order—Preface, Bibliopegia, the Catenati, of Morocco Leather Binding, Grolierii et Amicorum, Jacques Auguste de Thou, of Bookbinders and Bibliography.

"Mr. Du Bois seems to have explored the dark ages, by the aid of a pretty clear light from intelligent sources, and succeeded in gathering much information about celebrated books of great value, in elaborate and jeweled bindings," etc. —*The Paper World.*

ROBERT HOE'S WORK ON BOOKBINDING—THE GROLIER CLUB LIMITED EDITION.

40 HOE (Robert). A Lecture on Bookbinding as a Fine Art, delivered before the GROLIER CLUB, February 26, 1885. *With* 63 *plates, page reproductions of bindings.* 4to, half cloth, top edge gilt, others rough.

N. Y., *published by the Grolier Club*, 1886

LIMITED EDITION. "The Publication Committee of the Grolier Club certify that this is one of two hundred copies of a special edition of 'Bookbinding as a Fine Art,' printed in the form of demy quarto on Holland paper, in the month of November, 1886."—*Printed note on end paper preceding half-title.*

HENRY THE FOURTH'S COPY OF DE THOU—A PRESENTATION VOLUME AND PROBABLY BOUND BY CLOVIS EVE.

41 **Binding.**— | IAC. AVGVSTII | THVANII | HISTORIARVM | SVI TEMPORIS |. *With large printer's mark of the* ESTIENNES *on the title.* Thick folio. Original royal binding of vellum gilt, edges gilt, with outer cover of vellum, with flaps, also drop case.

| Parisiis, | *apud Viduam Mamerti Patissonii typographi Regij.* | *In officina Roberti Stephani.* | M.DCIIII. | [1604]

MAGNIFICENTLY BOUND COPY OF PRESIDENT DE THOU'S "History of his Own Time," and belonging to KING HENRY THE FOURTH of France and Navarre, to whom it is dedicated.

The reliure is doubtless that of Clovis Eve. It is of vellum and each of the four corners of both sides has the royal crown and the letter "H," below which is "IIII." The back has no bands and is alternately tooled with a royal crown above the letter "H," and a regal crown above a "fleur-de-lys." On each

side is stamped in gold an heraldic achievement, five and a half inches tall—at the top of which is a large royal crown from which proceed in circular shape a collar of "SS." and the collar of the "Saint Esprit," and depending therefrom the Cross with dove in the centre, or badge of the order. The middle is taken up with three distant cognizances, each surmounted with a regal crown —a shield charged with the royal lilies of France to the dexter—a shield bearing the arms of Navarre "de geules, à une chaine d'or (*na vara*), posée selon toutes les partitions c'est-à-dire en double arle, en Sautoir, et en écartele," to the sinister—and below two sprays of laurel, in the centre of which is the letter "H."

The relationship of Henry the Fourth, the owner of this volume; De Thou, the author of it, by whom it was presented to the King; and Clovis Eve, the *relieur* who probably bound it, is told in the following extracts from Cundall's "Bookbindings Ancient and Modern," pp. 67–68 and 72–73:—

"The most celebrated amateur and patron of bookbinding, at the end of the sixteenth century, was Jacques Auguste De Thou (better known to bibliographers by his Latinized name, *Thuanus*). He was President of the Parliament of Paris under Henry IV. and distinguished as a great historian. He was also an intimate friend of Grolier. It was his son who was executed by Richelieu with Cinq Mars at Lyons in 1642. Père Jacob in his 'Traité des plus belles Bibliothèques,' speaks of the large number of books possessed by the President, all of which are bound in morocco or gilded calf skin, which is another extravagance in this Parnassus of the Muses.

"In a letter to M. Pauline, Paris, M. Jerome Pichon gives precise details as to the bindings of these books. From him we learn how many kinds of bindings Auguste de Thou had adopted; red, green and lemon morocco—the last more especially for books relating to the exact sciences—fawn-colored calf with gold lines—a solid and rich style of binding afterwards adopted by the President de Longueil, and also by Du Fay—and lastly WHITE VELLUM. In this last class of bindings De Thou imitated the style of the Elzevirs, with the difference that he had his arms stamped upon them, and had them embellished with gold lines in spite of the difficulty of work upon vellum. The edges of these books were gilt. . . . . .

"In 1593, in the reign of Henry IV., De Thou was appointed keeper of the Royal Library in place of D'Amyot. He then employed Clovis Eve, whose shop was at Mont St. Hilaire, close to the Royal Library, to bind the King's books, and in all probability availed himself of his services for his own library. This Clovis Eve was both a bookseller and a bookbinder, which, as we have already seen, was a necessary combination. 'Some even,' as we read in the *Guide des Corps Marchands*, in the chapter upon bookbinders and gilders, 'some even possessed a printing-office.' These were the privileged few, who in Paris possessed the same right of uniting all the industries of a book as Aldus did in Venice. Those who confined themselves solely to the industry of bookbinding were usually in the employ of some rich amateur, and formed part of his household, like those employed by Grolier. We know that Malherbe, by the recommendation of his bookbinder, Provence, sent a youth to Pieresc, who was a great lover of well-bound books. Clovis Eve is little known as a bookseller, probably because the exigencies of his duty as the King's bookbinder occupied him completely. In 1605 he was still in office, but five years later his son Nicholas had succeeded him. He, in his turn was succeeded by his son Clovis, who was King's bookbinder up to 1631. We also hear of Louis Le Duc as binder to Henry IV. in 1598.

"The Eves were almost the only binders who succeeded in making two sides of a book and its back the three parts of one congruous whole. The backs are WITHOUT BANDS and the square lettering is in pleasing contrast to the flowing beauty of the ornament. To Clovis Eve are probably due the beautiful volumes in green morocco, with the fleur-de-luce bearing the royal arms of Louis XIII. Many of them, following the fashion of using Greek letters, have a lambda 'Λ' at each corner; on those bound for Henry IV. occurs sometimes the letter

H, with or without the number IIII. following it. A few had the inscription 'Henrici IIII., patris patriæ virtutum restitutoris.'"

This volume is noticeable outside of its binding and historical associations as a magnificent example of typography. It is in splendid condition, with margins between three and four inches in width, and is a grand specimen of one of the best Parisian presses, it having been printed by a member of the Stephanus or Estienne family. From Bigmore and Wyman's "Bibliography of Printing" we learn that Henry Estienne, the first printer of that name, was a man of noble birth, but little is known of his early history. He alienated himself from his family and abandoned his title, preferring to win distinction in promoting the then comparatively new Art of Printing, and thus throwing open the sources of learning to students generally. He had three sons—Francis, Robert and Charles—all printers of distinction. The youngest son, a printer of Paris, was even a finer scholar than his brothers. During his youth he traveled much throughout Europe, increasing the vast stores of his learning upon scientific and artistic subjects. On his return to Paris he became a physician. About the time (1550) his brother Robert fled to Geneva, Charles, impelled by his inherited tastes, abandoned the profession he was adorning, and established himself as a printer. He produced a very large number of books, which appeared with extraordinary rapidity. His great merit won him the title of "King's Printer," which was never granted to Henry. He remained "Rex typographus" from 1551 to 1561. He also wrote a number of works upon scientific subjects, and others on grammar and criticism. He died in affluent circumstances. For nearly two hundred years some member of his family was carrying on the art typographic in France and Switzerland with the greatest distinction. The above was executed by Robert Estienne, one of the most celebrated of the Parisian typothetæ.

The dedication reads—"Christianissimo Franc. et Navar. Regi Henrico IIII." and the above, as stated, was the presentation copy of its famous bibliophilistic author to the Monarch who Macaulay has made the hero of his "Battle of Ivry"—

> "Oh! was there ever such a knight, in friendship or in war,
> As our sovereign lord, King Henry, the soldier of Navarre."

After various mutations it came into the possession of John, Baron Carteret of Hawnes—whose heraldic book-plate adorns one of its end papers—and thence to New York, where it now shines as one of the brightest gems of the Pene du Bois Collection.

KING LOUIS THE THIRTEENTH'S COPY OF THE "PRINCIPAL POINTS OF THE FAITH," AND PRESENTATION COPY OF THE AUTHOR, CARDINAL RICHELIEU.

42 **Binding.**—RICHELIEU. LES PRINCIPAVX POINCTS DE LA FOY CATHOLIQVE DEFENDVS CONTRE LESCRIT ADDRESSÉ AV ROY PAR LES MINISTRES DE CHARENTON PAR MONSEIGNEVR L'EMINENTISSIME CARDINAL DVC DE RICHELIEV. *Fine engraved title by* MELLAN, *fine heraldic head-pieces, engraved initials, etc.* Large 4to, handsomely bound in red morocco, extra gilt, broad gold borders, coat-of-arms on the sides, gold dentelle borders, gilt edges. Paris, *de l'Imprimerie Royale dv Lovre*, 1642

VERY RARE and a GRAND COPY of RICHELIEU's defence of the Catholic Faith, with broad margins, and dedicated to King Louis the Thirteenth, whose copy it was, and to whom it was presented by the great Cardinal. It afterwards came into the "Bibliotheca Lamoniana" and still later into that of "John Townley, Esq." It has both the book-plates of those collections. On page

three, it is stamped with the royal library mark, and on the back and title is the shelf number, "D 49."

The volume is a regal example of binding. The tooling on the back is "a crown above a fleur de lys," repeated several times. In the centre of the cover are the arms of Louis the Thirteenth, surrounded by the grand collars and crosses of the Orders of Saint Esprit and of Saint Louis—these are surmounted by a crown—and the whole is encircled by a wreath. The broad wide gold borders are composed principally of fleurs-de-lys.

KING LOUIS PHILIPPE'S COPY OF BAILLY.

43 **Binding.**—BAILLY (M. A.). Exposé de l'Administration Générale et Locale des Finances du Royaume Uni de la Grande Bretagne et d'Irlande. 2 vols. 8vo, red crinkled morocco extra, inside tooled borders, leather joints, gilt edges. Paris, *Firmin Didot*, 1837

VERY SCARCE. King Louis Philippe's copy and stamped on both the back and sides of both volumes with crown and monogram "L. P. O." The false titles are stamped with ducal coronet, monogram and—"Bibliotheque de S. A. R. Mgr. Le Duc D'Orleans."

KING LOUIS PHILIPPE—A VOLUME WITH HIS ARMS.

44 **Binding.**—BONNELLIER (Hippolyte). Guy Eder—Tome Troisième. Red morocco extra. Paris, 1830

Formerly the property of King Louis Philippe and stamped on the sides with his coat of-arms ("the lilies of France with Orleans label"), crown, the grand collars and insignias of various orders, standards, etc. Stamped on the title—"Bibliotheque du Roi. Palais Royal."

THE EMPEROR NAPOLEON THE THIRD'S COPY OF AN OPERA OF BELLINI.

45 **Binding.**—BELLINI *et* ROMANI. Les Capulets et Les Montaigus, Tragédie Lyrique, Paroles de FELIX ROMANI, Musique de VINCENT BELLINI. Small 8vo, green watered silk, gilt inside dentelle borders, edges gilt. Paris, 1849

This volume, the libretto of Bellini's opera based upon "Romeo and Juliet," came from the Library of the Emperor Napoleon the Third. It is bound in green watered silk, and is profusely gilt. The borders are principally composed of pansies. On the front cover is an imperial crown above the letter "N," and the back is decorated with the Napoleonic crown and eagle.

MADAME DE POMPADOUR'S COPY OF THE "HISTORY OF CHARLES THE FIFTH," WITH HER COAT ARMOR STAMPED ON THE SIDES.

46 **Binding.**—VERA ET FIGUEROA (Don Jean Antoine de, *Comte de la Rocca, etc.*). Histoire de l'EMPEREUR CHARLES V., traduite d'Espagnol en François par le SIEUR DU PERRON LE HAYER, etc. 1 vol. in 2. Minimo, mottled calf gilt, red edges. Brussels, *Francois Foppens*, 1663

RARE, evidently from the press of the Elzevirs, as their well-known cut of the buffalo's head appears over the dedication. For the purpose of making this minimo into two volumes a second title was carefully added in MS. to what is

changed into Vol. 2, and the last two lines of page 159 have been also written in at the end of Vol. 1.

The coat armor of Madame de Pompadour is stamped in gold on both sides of both volumes. The bearings are "three towers, two and one," the shield is surmounted by a coronet and rests upon a mantle lined with ermine, the exterior of which is decorated with "towers." The stamp on these volumes is a variation of that reproduced in Bauchart's "Les Femmes Bibliophiles," who says that the Marquise gathered a library together at great cost. After her death a catalogue was made of her books by the Parisian bookseller Jean Th. Herissant, from the cards furnished by her librarian, the Abbé de la Garde. Most of her books, like the above, were bound by Dérome le Jeune.

PRINCE DEMIDOFF'S COPY OF AN EXCESSIVELY RARE PIECE OF NAPOLEONIANA—WITH THE ARMS OF THE KING OF ROME.

47 **Binding.**—BUTTURA (Antonio). NASCENDO IL PRIMO FIGLIO A NAPOLEONE IL GRANDE ode, recata in un' Ode Francese da GIANBATTISTA CHAUSSARD. Small 8vo, red crinkled morocco gilt, stamped on the sides in gold with large heraldic achievement, gold dentelle borders, blue watered silk ends, gilt edges. [Paris], 1811

MOST RARE and limited edition, printed without place of publication or printer's name. It is the original text of Buttura, and French translation by Chaussard on opposite pages of the ode of the former on the birth of the King of Rome, son of the great Napoleon and Maria Louisa.

It is stamped on the sides with the arms of Napoleon's heir and exhibits the heraldry of Rome, France, Milan, Lombardy, Venice and Savoy. On an end paper is the stamp—"Bibliotheque de San Donato," showing it came from the Library of Prince Demidoff, a relative of the Bonapartes.

THE DUKE OF MARLBOROUGH'S COPY OF A SEVENTEENTH CENTURY NEW TESTAMENT.

48 **Binding.**—LE NOUVEAU TESTAMENT de Nostre Seigneur JESUS CHRIST, Traduit en François, selon l'Edition Vulgate, avec les Differences du Grec. *Engraved title by* VAN SCHUPPEN *after* DE CHAMPAGNE. Small 8vo, crushed sage morocco gilt, edges gilt on marble.
Mons, *Gaspard Migeot*, 1667

RARE, and every page is carefully ruled with red ink. On the sides are stamped in gold a coronet, coat-of-arms and supporters. The style of the tooling on back is that of Dérome—a bunch of flowers springing from a vase being the most frequent tool used. On an end paper is a label bearing the arms of the Duke of Marlborough and below the inscription—"from the Sunderland Library, Blenheim Palace. Purchased, March, 1883, by Bernard Quaritch, 15 Piccadilly, London."

GERMAN BINDING, WITH SILVER ALTO-RELIEVO ORNAMENTS.

49 **Binding.**—ANDACHTSBUCH FUR GEBILDETE KATHOLIKEN. *Engraved front., vignette title and plates.* Small 8vo, red mor., extra gilt, edges gilt, silver clasps. Bamberg, 1798

RARE. Very fine example of German binding of the last century, with large silver clasp on which are depicted fruits in alto-relievo, also large attach-

ments to the clasp, measuring four inches by three and three-eighths and representing on one side "The Fall of Manna in the Wilderness," and on the other—"The Spies returning from the Promised Land with Grapes." Above these two subjects are the heads of cherubs.

EIGHTEENTH CENTURY GERMAN BINDING, WITH SILVER CHAIN, ETC.

50 **Binding.**—CHRISTELYK ONDERWYS en Gebeden Getrokken. *Front.* Small 8vo, bound in shagreen, with silver corners, two clasps, etc., gilt edges tooled. Venlo, [1775]

RARE. This curious specimen of eighteenth century binding has two clasps, which with the attachments are floriated and with birds thereon. The eight corners are similarly ornamented, also the two attachments, to which is joined a long link chain, to enable the owner to allow it to swing from the arm.

51 **Binding.**—NAKATENI (Wilhelm, *R. P. S. J.*). Himmlisch Palm-Gartlein. Drey und zwanzigster druck. *Plates and front.* Minimo, black morocco gilt, clasps, edges gilt. Cologne, 1778

RARE. Curious eighteenth century binding with metal rims, clasps and twelve bosses on each side.

HAND-PAINTED GERMAN BINDINGS OF THE LAST CENTURY.

52 **Binding.**—REGENSBURGISCHES LIEDER. Manual mit Alten und Neuen Evangelischen Psalmen und Lobgesangen vermehret nibst einer bequemen Lieder Concordanz. Minimo, painted vellum gilt, edges gilt and paneled. *n. p., H. G. Zunkel,* 1742

UNIQUE EXAMPLE of eighteenth century hand-painted binding. The body of this reliure is white vellum. On the back, painted by hand, are groups of flowers. On the foreside is represented. also painted by hand. Mary Magdalene at the foot of the cross upon which is the dying Saviour, and on the back of the cover is King David seated with the harp on his knees. The borders of both sides are stamped in gold. The edges are gilt, upon which are roses painted by hand.

53 **Binding.**—LUTKENRAM (J.). Der Vorschmack Gottlicher Gute durch Ottes Knade. *Portrait of author and plate.* 12mo, painted vellum, gilt edges. Braunschweig, 1712

UNIQUE SPECIMEN of ornamental vellum binding painted by hand. The back and sides are original paintings of tulips. The borders are also painted in various colors by hand and finished by gold tooling, giving a most admirable result in illuminational effect.

ARTISTIC PAPIER MACHE AND ENGRAVED BINDING.

54 **Binding.**—SALM (Madame la Comtesse de). Poésies. Small 8vo, half morocco gilt, papier maché sides, gilt edges. Paris, *F. Didot,* 1811

RARE. This very curious binding was executed by F. Levervre. The back is half red morocco gilt, with tooling of Cupid, roses, etc. The ends are green

watered silk. The sides are papier maché lacquered. Before the lacquer work was put on the borders were tooled and emblematic designs were engraved thereon and gilded. That on the front side represents two Cupids—one is happily flying; the other is dejectedly seated, on a rock, beside a bush, his quiver and arrows on the ground. The artist who thus employed the burin has signed the design and in the left corner—"Callier, née Foxon." The engraving on the back-side is of a grape vine, on three of the leaves of which has been engraved the words—"J'aime jusqu'à l'ivresse," which may be translated—"I love almost to madness."

RARE EIGHTEENTH CENTURY BINDING STAMPED WITH THE ROYAL ARMS OF FRANCE.

55 **Binding.**—LOUIS XVI.—SACRE ET COURONNEMENT DE LOUIS XVI. Roi de France et de Navarre a Rheims le II. Juin 1775, Précédé de Recherches sur le Sacre des Rois de France depuis CLOVIS jusqu'à LOUIS XV., et suivi d'un Journal Historique de ce qui c'est passé a cette Auguste Cérémonie. *Enriched with a very large number of plates, head and tail-pieces, etc., engraved by* LE SIEUR PATAS—*also folding map.* Thick 8vo, handsomely bound in fine old original Spanish calf gilt, edges gilt on red. Paris, 1775

VERY RARE and with handsome binding, on the back and corners of which are fleurs-de-lys and stamped on the sides with the royal arms of France, crown, collar of the "Saint Esprit," etc.

56 **Binding.**—ALMANACH ROYALE Année Bissextile, MDCCLXXXVIII. Thick small 8vo, fine old red crushed morocco gilt, inside gold borders, edges gilt. Paris, 1788

RARE. A good example of late eighteenth century French binding. It is tooled in the style of Dusseuil. On the sides are stamped in gold the monogram "H. D.," between the fleurons, immediately above the tower being a serpent. A *sans culotte* has been at work on the label at the back. He has erased the word "Royal" thereon, also on the title with ink the words—"Royal," "a sa Majeste," "Monseigneur le Duc d'Orleans" and "Roi," also the royal arms and crown on the title vignette.

57 **Binding.**—ALMANACH ROYAL Année Commune MDCCXCI. présenté a SA MAJESTÉ pour la premiere fois en 1699, par LAURENT D'HOURY, editeur. Thick small 8vo, fine old stamped red morocco extra gilt, fanfarre pattern, blue raw silk ends, gilt edges.
Paris, *la veuve d'Houry*, 1791

Fine eighteenth century example of stamped binding.

58 **Binding.**—ALMANACH IMPÉRIAL pour l'an M.DCCC.VI. Thick small 8vo, red crinkled morocco gilt, inside gold borders, edges gilt. Paris, *Testu*, 1806

SCARCE. Handsomely bound, with the Imperial eagle and grand cross of the Legion of Honor on the back, and the letter "D" between a chaplet and two branches.

59 **Binding.**—ALMANACH ROYAL pour l'an MDCCC-XVIII. Thick small 8vo, green crinkled morocco gilt, inside gold tooled borders, edges gilt. Paris, *Testu*, 1818

VERY SCARCE. The back is tooled with fleurs-de-lys, and on the sides are stamped the royal arms and crown of France, etc.

60 **Binding.**—NOTICE DES TABLEAUX Exposés dans la Galerie du Musée Royal. Small 8vo, red crinkled morocco gilt, inside gold borders, edges gilt. Paris, 1816

Stamped on the sides in gold, with the crown and royal arms of France, with the grand collar and cross of the Order of Saint Esprit. The tooling on the back and the dentelle borders are composed almost entirely of fleurs-de-lys.

61 **Binding.**—LECTIONES THEOLOGICÆ de Sacramento Ordinis et de SS. Trinitate. 2 vols. small 8vo, fine old red morocco gilt, edges gilt. Rouen, 1781–82

These charming examples of Dérome's reliure are dedicated to Cardinal La Rochefoucauld and have his coat armor above the dedications.

62 **Binding.**—LA CONSTITUTION FRANCAISE, decrétie par l'Assemblee Nationale Constituante, aux Années 1789, 1790 et 1791. *Colored maps.* Minimo, morocco gilt, edges gilt on red. Paris, 1791

A good example of the typography of "Didot jeune," in an eighteenth century red morocco reliure.

LIMITED EDITION OF TWO COPIES OF A CURIOUS WORK.

63 **Binding.**—RECUEIL DE QUELQUES PIÈCES Curieuses sur l'Origine des Etrennes et Diverses Particularités de cette Coutume chez les Français. 8vo, red crinkled morocco, watered silk ends gilt tooled, leather joints, totally uncut, 8vo. Paris, *Dentu, n. d.*

Almost unique, being No. 2 of a limited edition of two copies.

FRENCH PATRIOTIC RELIURE—ILLUSTRATIVE OF THE TRICOLOR.

64 **Binding.**—CLARETIE (Jules). Le Drapeau—Edition Illustrée. *With page engravings by* A. DE NEUVILLE, *engravings on wood after the designs of* EDMOND MORIN, *and an etched portrait of the author by* A. GILBERT, *with colored borders in red, white and blue.* 4to, citron crushed levant morocco gilt, inlaid with colored leathers, blue and red silk ends, with vellum joints, gilt edges. Paris, 1879

LIMITED EDITION printed on vellum paper by Quantin.

This work on the "French Flag" is what may be called patriotically bound by BOULINEAU, of Paris. The back is inlaid with red, white and blue leathers on the citron morocco. The front side is paneled gilt—at the four corners are small squares of inlaid red, white and blue—and the centre is similarly inlaid with the tricolor.

65 **Binding.**—PLINIJ SECVNDI Historiæ Mvndi Libri XXXVII. ed. IACOBVS DALECAMPIVS, variis Qvoqve SIGISM. GELENII, FREDENANDI PINTIANI et aliorum Lectionibus. *Vignette on title, which is rubricated.* Thick folio, fine stamped old pigskin, on wooden boards, two brass clasps (MS. name of former owner on title).
[Geneva,] *Svmptibvs Iacobi Crispini*, 1631

RARE. Dibdin says this is—"A work beyond all praise; but in no subsequent edition has its merits been sufficiently appreciated." James Crespin was a descendant of John Crespin, who left France for Geneva at the beginning of the sixteenth century, on account of religious difficulties. After having been a lawyer he became a printer.

66 **Binding.**—CHRISTIADOS LIBELLUS Denno Recognitus et locupletus ab autore IOACHIMO A BEUST. *Numerous very curious woodcuts.* 12mo, vellum. Wittenberg, 1616

RARE. Bound in vellum and a portion of ancient manuscript with red and black script. The text of the volume is polyglot—Latin, Greek, Hebrew and German.

☞ BINDING. The above are a few bindings of interest, but those executed by the great relieurs will be found under the names of those authors, etc., whose works they beautify.

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67 BLANC (Charles, *Member of the Institute*). Grammaire des Arts du Dessin—Architecture, Sculpture, Peinture, Jardins, Gravures en Pierres Fines, Gravure en Médailles, Gravure en Taille-Douce, Eau Forte, Manière Noire, Aquatinte, Gravure en Bois, Camaien, Gravure en Couleurs, Lithographie. *Profusely illustrated with wood engravings, many full-page.* 4to, half calf gilt, top edge gilt, others uncut. Paris, *Renouard*, 1870

Handsomely printed by J. Claye.

68 BOLOGNE (Jean). La Vie et l'Œuvre de, par ABEL DESJARDINS d'après les Manuscrits Inédits recuellis par M. FOUCQUES DE VAGNOUVILLE. *Profusely illustrated with numerous full-page plates and other illustrations in the text.* Folio, fresh cloth, edges uncut. Paris, *Quantin*, 1883

The celebrated sculptor Jean de Bologne was born 1524 and died 1605. His style was founded on that of Michael Angelo. His best-known work is the equestrian statue of Henri IV. on the Pont Neuf at Paris.

69 BONNAFFÉ (Edmond.) Les collectioneurs de l'Ancienne France, Notes d'un Amateur. Small 8vo, sewed, uncut.
Paris, 1873

LIMITED EDITION of 6 copies on parchment and 600 on papier vergé, of which the above is one of the last named.

70 [BONNAFFÉ.] Les Collectioneurs de l'Ancienne Rome. *Rubricated title, with border.* Small 8vo, sewed, uncut.
Paris, 1867

No. 13 of a limited issue of 45 copies on "papier velin," with wide margins.

71 BOSC (Ernest, *Architect*). Dictionnaire de l'Art, de la Curiosité et du Bibelot. *Profusely illustrated with wood engravings, many full-page, also many plates illuminated in metals and colors.* Thick large 8vo, fresh three-quarters levant morocco, gilt top edge, others uncut.
Paris, *Firmin-Didot*, 1883

A most valuable dictionary of art, archæology, antiques, curios, jewelry, books, etc., and most articles of bijouterie and vertu.

72 BOUCHER (François). 33 *plates designed by* BOUCHER *to illustrate the works of* MOLIERE, *reduced and etched by* T. DE MARE—*also three portraits, two vignettes and vignette title.* Large 4to, in portfolio. Paris, *Lefilleul*, 1881

No. 221 of LIMITED EDITION of 600 copies, of which 60 are on Japan paper like the above, which is also a copy with artist's signed proofs as well as on Japan paper.

73 BOUTON (V. M., *Engraver*). Traité Elementaire et Pratique pour Appendre a Graver sans Maitre. Small 8vo, cloth.
Paris, n. d.

LIMITED EDITION, all copies signed by the author like the above. With engraved title fac-simile of Grolier binding, cuts, fancy initials, etc.

EXTRA ILLUSTRATED COPY OF BRYAN'S PAINTERS AND ENGRAVERS—AND EXTENDED FROM TWO VOLUMES TO FOURTEEN.

74 BRYAN (Michael). A BIOGRAPHICAL AND CRITICAL DICTIONARY OF PAINTERS AND ENGRAVERS, from the Revival of the Art under CIMABUE, and the alleged Discovery of Engraving by FINIGUERRA to the Present Time ; with the Ciphers, Monograms and Marks used by each Engraver; and an ample list of their works. Together with two Indexes, Alphabetical and Chronological : to which is prefixed an Introduction containing a brief account of the Painters of Antiquity. *Fine original impression of the portrait of* BRYAN. 2 vols. extended to 14 *by the insertion of nearly* 800 *prints—portraits of the Artists and specimens of their Works, many of which are rare and valuable, with a set of* 14 *extra title-pages, especially printed for this copy.* Thick 4to, half russia extra, uncut.
London, 1821

UNIQUE AND SPLENDIDLY EXTRA-ILLUSTRATED WORK. This copy of Bryan's great book contains a collection of prints that, at this day, it would be difficult to duplicate. It comprises portraits of nearly all the most distinguished artists of the past, with engravings and etchings after their works, also original etchings by the artists themselves.

This is the only edition of Bryan that can be illustrated with any degree of perfection, it being of quarto size and the type large and clear. Well illustrated as this copy is, it can be further embellished by the addition of other engravings without rebinding, as it is interleaved with old-fashioned hand-made paper for

that purpose. The following is an analysis of the portraits and subjects in the different volumes:

Vol. 1.—Portraits of Van Achen, Aikman, Albani, Albertinelli, Aldegrever (2, one very fine and rare), Correggio (2), Allori (2), Altdorfer, M. Angelo (2), Colonna, Cerquozzi, Sofonisba Angosciola, Artois (2), Asselyn, Backer, Baglioni, Bagnacavallo, Baillu, Baker, Baldovinetti, Van Balen, etc. Specimens or subjects engraved or painted by Abati, Correggio; Appleman (a Landscape proof before letter) Cecchi, Freeman, Kilian, Rossi, Battaglia, Zentner, de Iode, Mayssens, Van Asch, Balley, Backhuysen, Hollar, Bannerman, etc.

Vol. 2.—Portraits of Barry, Bauer, Mrs. Beale and her son Charles, Beccafumi, Beham, Della Bella (2, one engraved by Hollar), Bellini, Berghem, De Bie (2), Bloemaert (2), Le Blon, Boccaccino, Bonvicino, Vander Borcht, Bordoni, Boscoli, Bosschaert, Both (2), Botticelli, etc. Specimens or subjects engraved by Romney, Chambers, Mary Beale, Bega, Della Bella (2 original etchings), Beich, Van Bemmell, Rembrandt, Schiavonetti, Berghem, Vostermanns, Blankhof, Bloemaert, Evedi, Betti, Richeton, Bonvicino, W. Hollar, Bordone, Collin, Corner, etc.

Vol. 3.—Portraits of Boucher, Bramer, Brueghel (3), Brongino, Bronkhorst, Brower (2), Le Brun, Burgkmair, Buffaimacco, Bugiardini, Cagliari, Calcar, Callot (3), Cambiasco, Campi, Annibale Caracci, Agostino Caracci, Lodovico Caracci, Caravaggio (2), Cigoli, Carloni, Carpaccio, Carpi, Castagno, Castelli, Carallini, etc. Specimens or subjects engraved or painted by Cochin, Cars, Vander Does, Breenberg, Vandyck, Brill, Brongino, Jenkins, Bronkhorst, Largilliere, Corner, Paul Veronese, Fernell, Canaletti, Heath, Ferretti, Caracci, Nicholson, Varrall, Caravaggio, Casanova, Godefroy, Castiglione (2, original etchings), etc.

Vol. 4.—Portraits of Caredone, Aepino, Cimabue, Van Cleeve, De Cleyn, Clovis, Comode, Cotes, Samuel Cooper, Coques, Corte, Cortona, Cosiers, Costa, Coypel, Cranach (2), De Crayer, Currado, Dandini, Danckert, Delmont, Deynum, Deutsch, Dow, Dicpenbeck, Vandiest, Le Piper, Dobson, Domenichino, etc. Specimens or Subjects engraved or painted by Cheron, Cecchi, Miller, Evedi, Cooper, Coques, Borgognone, Ferretti, Campana, Cortona, De Iode, Falconet, Menabusni, Neefs, Vandyck, Cuyp (7 examples), Dahl, Batta, Decker, Waumans, Collin, Paul Pontius, Van Diest, Bannerman, Domenichino (5 examples), Dow (5 examples), etc.

Vol. 5.—Portraits of Albert Durer (3), Elsheimer (2), Empoli, Van Es, Hubert and John Van Eyck, Fabriano, Faithorne, Farinato, Ferrari, Le Fevre, John Hayles, Fiesole, Floris (2), Fontana, La Fage, Francesca, Franco, Francois, Fatter, Farini, Gaddi, Del Garbo, Garofalo, etc. Specimens and Subjects engraved or painted by Albert Durer (2, the Death of the Virgin and St. Veronica's handkerchief, both scarce), Frei, Ferretti, Elsheimer, Betti, Hollar, Everdingen, Ferg, Major, Ferri, Chambers, Feti, Waumans, Franchoys, Fuller, Fyt, Gainsborough (3 examples), Lightfoot, Shaw, W. R. Smith, Garbiere, Boutrois, Garofaló, Rolls, etc.

Vol. 6.—Portraits of Genga, Artemesia Gentileschi, Horatio Gentileschi (2), Mascall, Gerbier, Ghirlandajo, Gibson, Mrs. Gibson, Gimignani, Giorgione, Goltzius, Granacci, Greenhill, Van Belcamp, Geldorp, Garrard, Guercino, Hannemann, Hayman, Van Heck, Daniel Van Heil, John Van Heil, Leo Van Heil, Hemskerk, Hilliard, Hodges, Van Hoeck, Hoefnagel (2), Hogarth, Holbein (4, all scarce), Hollar, Henry Hondius, Abraham Hondius, Honthorst (2), etc. Specimens and Subjects engraved or painted by Gessi, Walker, Giorgione, Corner, Goldberg, Van Goyen (2 examples), Pariset, Falconet, Van Heck, De Hiem, Van Heil, De Bourdonay, De Heusch, Van Heyden, Dance, Daniell, Hobbema (2 examples), Coques, Hogarth, Hundecooter, Hondius, Meyssens, etc.

Vol. 7.—Portraits of Jamesone, Jansen, De Iode (3), Jordaens, Van Kessel, Ketel, Kilian, Klocker, Kneller, Knufer, Koeck, Laer (2), Lairesse, Lambert, Lanfranco (2), Laniere, Largilliere, Lely, Leoni, Luca, Van Leyden (2), Liberale, Pordenone, Ligozzi, Van Lirt, Lippo, Lippi, Lombard (2), Claude Lor-

rain (2, one engraved by J. Boydell, very fine and rare), Lotto, etc. Specimens and Subjects engraved or painted by Hutenberg (2), Van Huysum (2 examples), Huysman (2 examples), Jamesone, Janson, Jansen, Du Jardin, De Iode, Jordaens, Kalf, Quellinus, Kierings, Knufper, De Iode, Koning, Lyvyus, Vander Leeuw, Leoni Lingelback (2 examples), J. Boydell, Claude Lorrain (5 examples), Lotto, etc.

Vol. 8.—Portraits of Mabuse (2), Maganza, Mannozzi, Mantegna (2), Manzuoli, Masse, Matham, Quintin, Matsys, Parmigiano (2), Medina, Mehus, Memmi, Mercier, Merian, Messina, Vander Meulen, Meyer, Meyers, Meyssens, Miel, Mieris (mezzotint by Bathon, very fine and rare), Mignard, Mirevelt (2, one engraved by Delphius after Vandyck, very fine and scarce), Momper (engraved by Vosterman after Van Dyck, fine), Monamy, Monoyer, etc. Specimens and Subjects engraved or painted by Sandrart, Mariani (2 examples), Cochin, Vander Does, Medina, Mercier, Metzu (2 examples), Van der Meulen, Meyssens, Pariset, Falconet, Miel, Hibbart, Francis Mile (2 examples), Mirevelt, Pellegrino, Mola, Molenaer, Momper, Bretherton, Kneller, etc.

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75 BRYAN (Michael). Dictionary of Painters and Engravers, Biographical and Critical. New Edition Revised and Enlarged, edited by ROBERT EDMUND GRAVES, B.A.; of the British Museum. Vol. 1 (A–K—all published). Thick large 8vo, fresh cloth, totally uncut. London, 1886

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The original etchings, not process reproductions, in the above are by Abel Lurat, W. Wise, Francis Seymour-Haden, Brunet-Debainés, A. Legros, C. Beyer, P. G. Hamerton, Ernest George, A. Briend, J. D. Watson, L. Friedrich and A. Queyroy.

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111 ENGRAVINGS. A COLLECTION OF NEARLY 150 ENGRAVINGS ON STEEL, EXECUTED, MOSTLY IN LINE, IN THE HIGHEST STYLE OF THE ART, FOR THE "BOOK OF BEAUTY," "KEEPSAKE," "BOOK OF GEMS," "LANDSCAPE ANNUAL," "LYRICS OF THE HEART," TURNER'S "TOURS," AND OTHER ANNUALS—*by the following distinguished engravers:* LUMB STOCKS, R. WALLIS, J. T. WILMORE, J. B. ALLEN, JOHN PYE, R. BRANDARD, W. MILLER, E. J. ROBERTS, J. GOODYEAR, C. HEATH, *and* J. COUSIN; *after paintings or drawings by* M. A. SHEE, J. WEST, J. M. W. TURNER, D. ROBERTS, J. D. HARDING, C. STANFIELD, R. SMIRKE, G. R. LEWIS, T. UWINS, S. PROUT, T. STOTHARD, W. HARVEY, G. CATTERMOLE, R. P. BONNINGTON, E. LANDSEER, D. MACLISE, SIR W. BEECHEY, J. M. WRIGHT, *etc.* 2 vols. folio, old half morocco extra, gilt edges (not uniform in color).
London, *v. d.*

UNIQUE. The whole of the exquisite engravings in these volumes are choice large paper proofs, on India paper, mostly before letters, and a large proportion are presentation impressions with the autographs of the artists. They embrace a great variety of subjects, and if any Grangerite wishes to break up such a collection matter will be found suitable for insertion in Shakespeare, Scott, Byron, Cowper, Don Quixote, Walton's Angler, Edgeworth's Tales, etc., etc. Among the gems will be found the rare portrait of Shakespeare after

Boaden; the beautiful portraits of Cowper and Lingard, both engraved by Lumb Stocks; "Byron's Dream," after Harding; "The Falls of the Rhine" and "Virginia Water," after Turner; "Windsor Castle," after Harding; "The Escurial," after Roberts; "Venice," after Prout; "Interior at Abbotsford," after Roberts; "Pike Pool," after Inskipp, and a "Bull Fight at Seville," after Roberts. All of these are the choicest selected proofs on India paper, before letters, and most of them are signed by the engravers. Many others equally deserve mention, but space forbids.

112 EUDEL (Paul). Le Truquage—les Contrefaçons Dévoilées. Small 8vo, sewed, uncut. Paris, 1884

113 EUDEL. Collections et Collectioneurs. Small 8vo, sewed, uncut. Paris, 1885

114 EUDEL. Le Hotel Drouot et la Curiosité en 1881 et 1882. 2 vols. small 8vo, sewed, uncut. Paris, 1882–83

Most interesting volumes on the great auction sales of Paris.

115 EVANGILES (Les), de Notre Seigneur JESUS CHRIST, selon S. MATTHEW, S. MARC, S. LUC, S. JEAN, traduction de LE MAISTRE DE SACY. *With numerous illustrations, vignettes by* THEOPHILE FRAGONARD—*the text printed within ornamental borders—illuminated front. and title.* Large 8vo, crimson calf, extra gilt, marbled edges. Paris, 1837

The vignettes of Fragonard are ably supplemented by the typography of Everat.

116 EVELYN (John). Sculptura; or, the History and Art of Chalcography, and Engraving on Copper. *Plate and copy of a mezzotinto portrait engraved by* PRINCE RUPERT, *also inserted portrait of* EVELYN *after* WORLIDGE. Small 8vo, old calf. London, 1769

117 EXPOSITION DES BEAUX ARTS, Salon de 1881. 40 *fine photogravures* ON INDIA PAPER, *of the principal pictures of the year and* 150 *other illustrations, with* 320 *pages of letterpress.* Large 8vo, half morocco gilt, top edge gilt. Paris, 1881

No. 527 of limited edition of 550 numbered copies on Holland paper. The text by Bernard, Gœtschy, Montrosier, Saint Juirs, Schéfer, Stoullig, Vachon, Volabregne and De Veyran.

118 EXPOSITION DES BEAUX-ARTS, Salon de 1882. 40 *fine photogravures of the principal pictures of the year and* 180 *other illustrations, with* 320 *pages of letterpress.* Large 8vo, half morocco gilt, top edge gilt, other uncut. Paris, 1882

No. 206 of 581 numbered copies. The text by Burty, Dernard, Champier, Drumont, Fleurichamp, Gœtschy, Catulle Mendes, Montrosier and Schéfer.

119 ETIS (F. J.). La Musique mise a la Portée de tout le Monde. Small 8vo, half calf (covers loose and stained). Paris, 1830

Fetis, the Belgian composer and writer on music, is best known by his "Universal Biography of Music and Bibliography of Music."

THE LAST EDITION OF FERGUSSON'S ARCHITECTURE.

120 FERGUSSON (James). HISTORY OF ARCHITECTURE; in all Countries, from the Earliest Time to the Present Day. *With hundreds of engravings.* 2 vols. thick square 8vo, fresh cloth, top edges gilt. N. Y., 1883

"Mr. Fergusson's beautiful and most popular books have superseded all other Histories of Architecture. It is not only that the extraordinary abundance of his illustrations gives him a special advantage over all his rivals or predecessors, but no other writer has ever had so firm a grasp of his subject, or has been so well qualified to deal with it in all its branches."—*Saturday Review.*

121 FIRMIN-DIDOT (Ambroise). Catalogue Illustré des Dessins et Estampes Composant la Collection de, précédé d'Introductions par M. CHARLES BLANC et M. GEORGES DUPLESSIS. *Fac-simile plates at the end of celebrated engravings in the* FIRMIN-DIDOT *collection.* Thick 4to, half morocco gilt. Paris, 1877

No. 99 of LIMITED EDITION of 200 copies on Holland Paper. The Firmin-Didot Collection of Prints was one of the most famous in Europe. It was sold by auction at the Hotel Drouot, Paris, in May, 1877.

122 FIRMIN DIDOT. Essai Typographique et Bibliographique sur l'Histoire de la Gravure sur Bois, pour faire suite aux Costumes Anciens et Modernes de CÉSAR VECELLIO. 8vo, fresh red crushed levant morocco, inside dentelle gold borders, edges gilt on marble, by THIBARON-ECHAURARD. Paris, 1863

Presentation copy, with the original signature of the author.

123 FIRMIN-DIDOT. Another copy of the same. Sewed, uncut.

124 FISHER'S Drawing-Room Scrap-Book, with Poetical Illustrations by L. E. L[ANDON]. *Numerous steel plates* (*some foxed slightly*). 4to, half morocco, cloth sides, gilt edges. London, 1833

125 FIFTY CARTOONS of Eminent Personages from the Whitehall Review. Large 4to, cloth. [London], 1880

Includes portraits of Prince of Wales, Gladstone, Disraeli, Queen of Spain, Pope Leo XIII., etc., also a number of Empresses, Princesses, Duchesses, Countesses and Mrs. Langtry.

126 FLAXMAN (John). 39 *outline plates illustrative of* HOMER. Large 4to, paper. Carlsruhe, 1829

127 FLAXMAN. 33 *outline plates to the "Iliad" of* HOMER, *engraved by* SCHNORR. Small 4to. Leipzig, 1859

128 FORREST (C. R., *Lieut.-Col.*). Picturesque Tour along the Rivers Ganges and Jumna in India. *With map*, 24 *highly finished views and* 2 *vignettes in aquatint.* Large 4to, old cloth, gilt edges (map stained).
London, *R. Ackermann*, 1824

RARE and beautifully colored plates.

"This beautiful work presents the most picturesque scenes of the valleys of these most celebrated rivers. With the description much history is interspersed." —ALLIBONE.

129 FOSTER (BIRKET). GEMS OF ART. Chromo-Lithographed by THOMAS KELL. 12 *exquisite fac-similes of the original water-color drawings, mounted in passe-partouts.* Large square folio in portfolio. London, *McQueen*, 1874

VERY SCARCE, on account of the sets having been broken up for framing. Birket Foster was elected an associate of the Society of Painters in Water-Colors in 1859 and a full member three years after. His pleasant rural scenes, devoted almost exclusively to the portrayal of child-life, have always been most popular. This series comprises:—"The Blackbird"; "The Ride on the Donkey"; "The Pet Calf"; "Blowing Bubbles"; "Returning from Market"; "Feeding Pigeons"; "Children Catching Butterflies"; "Going to the Spring"; "Shrimping"; "Filling the Pitcher"; "Come Baby!" and "Birdnesting."

S. C. HALL wrote in the *London Art Journal*:—"Birket Foster's pictures recall to our memory the dear remembrance of our own childhood. it has done us more good to gaze upon them than to have placed before our eyes the grandest piece of historical painting, or the finest example of mural decoration ever conceived by the subtlest artist."

FREDERIC THE GREAT'S HISTORY OF THE HOUSE OF BRANDENBURG AND POEMS, ILLUSTRATED BY SCHMIDT.

129* [FREDERIC THE GREAT.]—Mémoires pour Servir a l'Histoire de la Maison de Brandebourg. *Illustrated with engraved title*, 12 *portraits of Prussian rulers and some* 35 *vignettes, all engraved by the celebrated master* G. F. SCHMIDT. 4 vols. in 2. 4to, old mottled sheep gilt, marbled sides and edges. Berlin, *Chretien Frederic Voss*, 1767

VERY RARE. The third volume of the above is bound up with Frederic the Great's "Poesies Diverses," imprinted at Berlin by Chretien Frederic Voss in 1760, which is also illustrated with vignettes and engraved initials.

George Frederic Schmidt, who illustrated the above, was a Prussian engraver who studied in Paris under Nicholas Larmessin. Spooner says:—"He acquired a skill in handling the graver, with a neatness and firmness seldom surpassed. In 1742 he was received into the Academy at Paris, and engraved for his reception-piece his fine portrait of P. Mignard. In 1744 he returned to Berlin, and was soon after appointed engraver to the King. In 1757 he went to St. Petersburg at the invitation of the Empress Elizabeth, and executed several portraits and other plates with great success. In 1762 he returned to Berlin, where he discovered a new talent in etching and engraved several plates in the manner of Rembrandt, which were greatly admired; he also engraved in the manner of Della Bella and Benedetto Castiglione with equal success."

130 FROMMEL (C., *Professor*). Baden und Seine Umgebungen in Malerische Ansichten, mit Beschreibung von SCHREIBER. *Numerous steel engravings of views.* 1 vol. in 4 parts. 4to, sewed. Carlsruhe, 1825

131 FRENCH REVOLUTION.—Tafereelen van de Staatsomwenteling in Fraurijk. *With hundreds of plates illustrative of the French Revolution—portraits of distinguished characters, generals, orators, statesmen, etc., under the Revolution, Consulat and Empire—views, battles, scenes, executions, etc., etc.* (*many folded*). 2 vols. 8vo, boards.
Amsterdam, 1794–1827

VERY SCARCE and excellent collection for the purpose of extra illustrating the stirring times of the First Republic and the First Empire of France.

132 GALERIE des Belvedere in Wien in ihren Meisterwerhen. *Illustrated with steel plates in the Vienna Gallery after* RAFFAELO, DEL SARTO, CORREGGIO, PARMIGIANO, TITIAN, CARRACCI, GUIDO, HOLBEIN, CRANACH, VAN EYCK, RUBENS, VAN DYCK, TENIERS, MURILLO, REMBRANDT, DOW, *etc.* Large 4to, paper, uncut.

133 GALLERIE LEBENDER BRITISCHER KUNSTLER. [With German Text.] 28 *steel plates after the original paintings of* TURNER, ROBERTS, HARDING, CLENNEL, DEWINT, AUSTIN, STANFIELD, BONNINGTON, PROUT, CATTERMOLE, FIELDING, COX, *etc.* 4to, boards. Berlin, *n. d.*

ORIGINAL SUBSCRIBER'S COPY OF THE "GALLERY OF CONTEMPORARY ART."

134 GALLERY OF CONTEMPORARY ART, an Illustrated Review of the Recent Art Productions of all Nations by ARMAND SILVESTRE and others, edited by J. EUGENE REED. 60 *fine photogravures, proofs on* INDIA PAPER, *and nearly* 150 *wood engravings in text.* 6 sections, folio in cloth portfolios with ties. Phila., 1884

No. 125 of IMPERIAL EDITION, limited to 1,000 copies, of which this is an original subscriber's copy.

The following artists are represented in this magnificent series of photogravures:—C. E. Armand-Dumaresq, Albert Aublet, Henry Bacon, J. F. Ballavoine, G. Becker, Jan Van Beers, Jean Benner, B. Beyschlag, J. A. Breton, F. A. Bridgeman, J. Caraud, A. Casanova, C. A. Coessin de la Fosse, P. C. Comte, Benjamin Constant, J. Coomans, P. A. Cot, G. Courbet, L. L. Couturier, J. E. Danton, H. A. Diffenbach, Madame A. Énault, G. Ferrier, Louis Gallait, Jean Geoffroy, Victor Giraud, Alfred Gués, G. Haquette, F. Heilbuth, P. G. Jeanniot, L. Jimenez, J. Jimenez-Aranda, Marcellin Laporte, Henri Lerolle, Hector Le Roux, Chester Loomis, A. Maignan, E. Manet, B. Masson, E. Medard, L. Mélingue, G. Moreau de Tours, H. Moster, C. L. Muller, J. de Nittis, F. Pelez, L. Perrault, E. Pinchart, P. A. Protuis, E. Richter, J. Rongier, A. Schreyer, A. Stevens, J. G. Vibert, G. Werthemer, Florent Willems and Felix Ziem.

In addition to the above nearly every artist and sculptor of note referred to in the text is, where practicable, illustrated by a wood engraving.

SUBSCRIPTION EDITION OF THE "GAZETTE DES BEAUX-ARTS," COMPLETE FROM 1859 TO 1883, in 54 VOLUMES.

135 GAZETTE DES BEAUX-ARTS, Courrier Européen de l'Art et de la Curiosité—Rédacteur en Chef, M. CHARLES BLANC, from the commencement in 1859 to 1883, inclusive. 50 vols., including the "Exposition Catalogue, 1878," half red morocco, not quite uniform, and 4 vols. in parts as issued. Together 54 vols. 4to (a few pp. in some vols. slightly foxed). Paris, 1859 to 1883

COMPLETE SET and VERY SCARCE SUBSCRIPTION EDITION in perfect condition. The text is by the best European Art Critics and Experts, and is profusely illustrated with beautiful woodcuts, steel engravings and etchings, many on India paper and proofs before letters by or after—Flameng, Geffroy, Nilson, Lehmann, Dien, Gainsborough, Rembrandt, Blanc, Delacroix, Curzon, Daubigny, Raphael, Bracquemond, Le Vieux, Jacquemart, Poussin, Rosotte, O'Connell, Hauser, Albert Durer, Millet, Greuze, Goya, Watteau, Hedouin, Degroux, Gaucherel, Delanne, Leonardo da Vinci, Jacque, Ingres, Gérome, Fromentin, Meissonier, Hemling, Flandrin, Appian, Sir Joshua Reynolds, Velasquez, Cabanel, Baudry, Carey, Gigoux, Chardin, Guillermie, Rubens, Didier, Scheffer, Lalanne, Brion, La Guillermie, Achard, Campagnola, Hals, Bronzino, Deveaux, Fragonard, Goncourt, Popelin, Schreyer, Durand, Leys, Paul Potter, Schenck, Lambert, Van de Meer, Valentin Hedouin, Van Eyck, Van Goyen, Lopez, Lalauze, Legros, Madrazo, Sant, Gaujean, Gubl, Kaulbach, Champollion, Gilbert, Menze, Lenbach, Unger, Montefiore, Rajon, Adrien Brauwer, T. de Marc, Prudhon, Menzel, Munkacsy, Mongin, Amberger, and others, including all the most distinguished etchers and engravers in Europe.

136 GAZETTE DES BEAUX-ARTS, Courrier Européen de l'Art et de la Curiosite for the Year 1881. *With numerous beautiful etchings and illustrations.* Large 8vo, 1 vol. (complete and in 12 parts), sewed. Paris, 1881

137 GLEICHNISSE DES HERRN nach den Worten der Schrift. 16 *illustrations after* SCHNORR, FUHRICH, GROSSE, JAEGER, NIEPER, PLETSCH, SEITZ *and* WISLICENNS—*also vignettes, ornamental borders and initials.* 4to, boards.
Leipzig, *Alphons Durr*, 1869

LARGEST PAPER EDITION OF "POMPEIANA"—WITH DUPLICATE PROOFS.

138 GELL (Sir Wm.) *and* GANDY (John P.). POMPEIANA. The Topography, Edifices, and Ornaments of Pompeii, *with beautiful line engravings by* GOODALL, COOKE, HEATH, PYE, *etc. Proofs on* INDIA PAPER, *with a* DUPLICATE SET PROOFS BEFORE LETTERS *also on* INDIA PAPER. Thick 4to, fine old morocco gilt, broad inside gold border, leather joints, gilt edges (binding rubbed).
London, *Rodwell and Martin*, 1817–19

LARGEST PAPER, with duplicate set of India proofs as stated above. The proofs and etchings alone of this edition were published at £18 18s. With

heraldic book-plate of "Charles Beckford Long," containing thirteen quarterings, crest and motto.

This is the most satisfactory work ever published on Pompeii. It gives in a small compass the result of the excavations for many years, from the commencement of operations in 1748.

"I leave Topography to classic Gell."—BYRON'S "English Bards."

139 GELL *and* GANDY. Pompeiana: the Topography, Edifices and Ornaments of Pompeii. *Numerous plates, other illustrations and vignettes.* 8vo, fresh half morocco, top edge gilt, by R. W. SMITH. London, 1875

140 GERNING (J. J. Von, *Baron*). Picturesque Tour along the Rhine from Mentz to Cologne, with Illustrations of the Scenes of Remarkable Events and Popular Traditions Translated by JOHN BLACK. *Embellished with map and* 24 BEAUTIFULLY COLORED *engravings from original drawings by* M. SCHULTZ, *engraved by* T. SUTHERLAND *and others.* Large 4to, old cloth, gilt edges.
London, *R. Ackermann*, 1820

VERY RARE and BEAUTIFULLY COLORED plates.

141 GERSPACH. La Mosaique. *With numerous illustrations of ancient mosaics.* 8vo, fresh half crushed red levant morocco, top edge gilt, others uncut, covers bound in.
Paris, *Quantin, n. d.*

GOLDSMITH'S VICAR OF WAKEFIELD IN FRENCH, WITH AQUARELLE ILLUSTRATIONS.

142 GOLDSMITH (Oliver). Le Vicaire de Wakefield.—Traduction Nouvelle et Complète par B. H. CAUSSERON. *Illustrated with numerous colored illustrations "à l'aquarelle" and in the text—vignettes, etc.* Thick large 8vo, fresh cloth, beveled sides, top edge gilt, others uncut.
Paris, *n. d.*

One of the beautifully illustrated editions from the Quantin press.

143 GOLDSMITH. Der Landprediger von Wakefield. *Illustrated with woodcuts by* LUDWIG RICHTER *and* J. G. FÜLHAAS. Small 4to, cloth gilt, edges gilt. Leipzig, n. d.

The "Vicar of Wakefield," translated into German by Ernst Susemihl, with life and essay on Goldsmith by Otto Roquette.

GONSE'S MAGNIFICENT WORK ON JAPANESE ART—LIMITED EDITION.

144 GONSE (LOUIS, *Directeur de la Gazette des Beaux Arts*). L'ART JAPONOIS. *Illustrated by* 64 *full-page engravings,* 30 *of which are colored; there are in addition* 13 *etchings,* 21 *plates in heliogravure by the* DUJARDIN *process, and over* 700 *other engravings, exclusive of fac-similes of seals,*

autographs, etc. 2 vols. large 4to, fresh illuminated satin, edges uncut. Paris, *A. Quantin*, 1883

No. 74 of limited edition on Japan paper. The imported price of the above is 120 dollars. This magnificent work, of which but a limited edition was published, met with a ready sale among all interested in Japanese art. The work was the first published giving a general history of art in Japan. The author, M. Gonse, himself a well-known collector, had unusually fine facilities for the faithful performance of his work. The period reaches from the ninth to the nineteenth century.

145 GOYA (Francisco). Etude Biographique et Critique suivie de l'Essai d'un Catalogue Raisonné de son Œuvre Gravé et Lithographie. *Portrait.* Large 8vo, half cloth. Paris, *Renouard*, 1877

THE GREAT MODERN PAINTERS.

146 GRANDS PEINTRES FRANÇAIS et Etrangers, Ouvrage d'Art, Publié avec le Concours Artistique des Maitres—Texte par les Principaux Critiques d'Art. *Profusely illustrated with* 450 *photogravures and woodcuts.*—PROOFS ON INDIA PAPER. 2 vols. in 8 parts, folio, in portfolios (complete as published). Paris, *Goupil and Co.*, 1884

This exquisite book is one of the most magnificent specimens of book-making of ancient or modern times. The text (pp. 384) and plates throughout are printed on heavy paper. The reproductions on steel and wood consist of the best examples of twenty-four of the leading artists of the present day, viz.:—BOUGUEREAU, ALMA-TADEMA, MUNKACSY, BONHEUR, HENNER, BAUDRY, LEFEBVRE, BRIDGMAN, KNAUS, BRETON, BONNAT, MILLAIS, ISRAELS, JACQUE, LAURENS, VAN MARCKE, DE NITTIS, HERKOMER, MEISSONIER, BOULANGER, CHAVANNES, MADRAZO, MESDAG and GEROME.

Of the 450 illustrations, 24 are on India paper. But one of the most important features of this grand exhibit is the reproduction in the text of the sketches or studies of those masters of all that is greatest in art. Such an insight is seldom vouchsafed to the uninitiated, and the originals are unattainable, even by the wealthiest.

THE GROLIER CLUB'S "DECREE OF STAR CHAMBER," ON VELLUM—ALMOST UNIQUE, AND MAGNIFICENTLY BOUND BY LORTIC, OF PARIS.

147 GROLIER CLUB.—A DECREE OF STAR CHAMBER Concerning Printing—Made July 11, 1637, Reprinted by the GROLIER CLUB, from the First Edition by ROBERT BARKER, 1637, with Preface and Appendix. *Facsimile coat-of-arms, head-pieces, etc.—also* ILLUMINATED *coat-of-arms of* GROLIER CLUB *on title—and covers (which are bound in the volume) printed in gold.* 8vo, magnificently bound by LORTIC FRERES, of Paris, in crushed brown levant morocco gilt, and blind tooled, paneled, in the centre of which is let in the heraldic bearings of the GROLIER CLUB in colored and mosaiced leathers, the proper heraldic

tinctures, doublé with red crushed levant morocco, gilt tooled borders, leather joints, and watered crimson silk ends, gilt edges, in leather-lined cloth case.

[N. Y., 1884]

ALMOST UNIQUE, being ONE OF TWO PRIVATELY PRINTED VELLUM COPIES only, of which the other is conserved in the safe of the Grolier Club, and of a limited edition in all of—"one hundred and fifty copies printed from type, in the month of December, 1884," and by Theo. L. De Vinne & Co. The circumstances of the acquisition of this copy by Mr. Pene du Bois is thus told in "Town Topics":—"The first book published by the Club, entitled 'A Decree of Starre Chamber Concerning Printing,' consisted of 150 copies, two being printed on vellum. These vellum copies were sold at auction by Mr. William L. Andrews on Monday evening, after Mr. Hoe had finished his address, and brought $81. The first choice went for $45 to Mr. Henri P. du Bois, who is the New York correspondent of 'Le Livre,' and the second for $36, to Mr. George A. Armour, of Chicago, who generously presented the copy to the Club."

After Mr. du Bois purchased the copy in gilt vellum covers, as stated above, he sent it to Paris to be bound, the reliure costing him over $60, making a total, with duty, of nearly $125.

THE GROLIER CLUB'S RUBAIYAT OF OMAR KHAYYAM—ONE OF A LIMITED ISSUE OF TWO COPIES ON VELLUM.

148 GROLIER CLUB.—RUBAIYAT OF OMAR KHAYYAM, the Astronomer Poet of Persia, Rendered into English Verse by EDWARD FITZGERALD [Reprinted from the edition of BERNARD QUARITCH, London, 1879]. ILLUMINATED *device of the* GROLIER CLUB *in colors on the title—and illuminated head-bands from examples in* OWEN JONES'S "*Grammar of Ornament.*" 8vo, vellum cover illuminated after an example in AUDSLEY'S "Outlines of Ornament," totally uncut. N. Y., *The Grolier Club*, 1885

ALMOST UNIQUE, being one of TWO PRIVATELY PRINTED COPIES ONLY on VELLUM. The volume was one, as the end paper before the title states, of—"One hundred and fifty copies on Japan paper, and two copies on vellum, printed from type, for the Grolier Club of New York, in the month of May, 1885." This was executed at the press of Theo. L. De Vinne & Co.

The sale of the two vellum copies of the "Rubaiyat" is narrated in the "Book Mart" of December, 1885, as follows:—"The feature of the evening was an amateur auction in which General Rush C. Hawkins displayed an adaptability and versatility of description that would put to shame the average book auctioneer who, as a rule, thumps and hammers, and bangs away without any regard to consequences. A limited edition of only two vellum copies of Fitzgerald's translation of 'Khayyam' were disposed of. The first was purchased after very lively competition for the sum of eighty dollars by Henri Pène du Bois, the American correspondent of *Le Livre*, who thus put to shame the millionaires present, and proved that the leavening of the Club by a French bibliophile was just what was necessary. The other copy was bought by the father of Seth Low, Mayor of Brooklyn."

THE GROLIER CLUB'S EDITION OF WASHINGTON IRVING'S KNICKERBOCKER—LIMITED EDITION OF 177 COPIES IN ALL.

149 GROLIER CLUB.—IRVING (Washington). A History of New York from the Beginning of the World to the End of the Dutch Dynasty; containing among Many Surprising and Curious Matters the Unutterable Ponderings of William the Doubter, and the Chivalric Achievements of Peter the Headstrong—the Three Dutch Governors of New Amsterdam; being the only Authentic History of the Times that Ever Hath Been or Ever Will be. Published by "DIEDRICH KNICKERBOCKER." A New Edition, containing unpublished corrections of the Author, *with illustrations by* GEO. H. BOUGHTON, WILL. H. DRAKE *and* HOWARD PYLE, *and etchings by* HENRY C. ENO *and* F. RAUBICHECK. 2 vols. 8vo, boards, rough edges.
N. Y., *printed for the Grolier Club*, 1886

PRIVATELY PRINTED for the members of the Grolier Club with the following statement on the end paper preceding the title:—"The Publication Committee of the Grolier Club certify that this copy is one of an edition of 175 copies on Holland paper and 2 copies on vellum, all of which were printed in the month of May, 1886. The printed list of subscribers and the summary of contents will be found at the end of the second volume."

Boughton's etchings to the above are in three states, two of which are on Japan before letters and one on hand-made paper. The vignettes, head and tail pieces, are in various shades of bistre and sepia. The printing is by De Vinne.

150 GROLIER CLUB. Transactions of the GROLIER CLUB, from its Foundation, January, 1884, to July, 1885. Part 1. 4to, boards, uncut. N. Y., *Grolier Club*, 1885

With the above is a separate Catalogue of the Grolier Exhibition of "Modern Book-bindings." The transactions commence with an account of Jean Grolier—an account of Exhibitions of MSS., Etchings, Book Illustrations, etc. It also contains addresses of Robert Hoe, Theodore L. De Vinne, William Matthews, etc.

151 GROLIER.—Recherches sur JEAN GROLIER, sur sa Vie et sa Bibliothèque, suivies d'un Catalogue des Livres qui lui ont Appartenu par M. LE ROUX DE LINCY. Thick large 8vo, sewed, uncut. Paris, *L. Potier*, 1866

This splendid work by the Secretary of the "Société des Bibliophiles Français" was printed by Jouaust on thick hand-made paper. It should more properly go under Bibliography in this catalogue on account of its admirable subject-matter and careful catalogue of the library of the great bibliophile, but as the publications of the Grolier Club are justly put in the "Art Division" this keeps them company.

GROSE'S MILITARY ANTIQUITIES.

152 GROSE (Francis, *F.S.A.*). Military Antiquities, Respecting a History of the English Army from the Conquest to the Present Time, including a Treatise on Ancient Arms

and Armour. *Numerous fine copper-plates of arms, armor, weapons, horse accoutrements, etc.* 2 vols. thick 4to, calf, gilt (titles cut slightly and joints broken). London, 1812

VERY SCARCE. This work is particularly valuable to collectors of ancient arms and armor, as it contains much information that cannot be obtained in any other authority, as the writer was for many years a member of the Heralds' College, from which he resigned. He was Adjutant and Paymaster of the Surrey Militia, but devoted much of his time to traveling through England, Scotland and Wales sketching for the valuable works which he subsequently gave to the world. Grose's habits, especially in early life, were of too convivial a character for either his purse or his reputation, and many a jolly circle of "good fellows" could answer in the affirmative the query of Burns—

"Ken ye aught of Captain Grose?"

Noble's sketch of his figure and character is truly graphic.

153 GUICHARD (E.). De l'Ameublement et de la Décoration Intérieure de nos Appartements. Small 8vo, sewed, uncut. Paris, *Edouard Rouveyre*, 1880

LIMITED EDITION of sixty copies, of which the above is one on Seychall Mill paper.

GUILLAUMOT'S EIGHTEENTH CENTURY COSTUMES.

154 GUILLAUMOT (A., *Fils*). Costumes du XVIIIe Siècle d'après les Dessins de WATTEAU FILS, DESRAIS, LECLERE, COCHIN, etc., tirés de Collections Particulières. 60 *etchings by* GUILLAUMOT, *after* WATTEAU, COCHIN, *etc.* Large 4to, cloth. Paris, *H. Cagnon*, n. d.

LIMITED EDITION printed on thick paper.

155 GUILLAUMOT. Costumes du XVIIIe Siècle tirés des Prés-Saint Gervais avec l'Autorisation de MM. V. SARDOU, PH. GILLE et CH. LECOCQ. 20 *etchings by* A. GUILLAUMOT FILS, *after the designs of* DRAUER. Large 4to, loose in cover. Paris, 1874

IMPRESSIONS ON INDIA printed on thick paper.

156 GUILLAUMOT. Another copy of the preceding but ordinary edition on thick paper.

157 AMERTON (Philip Gilbert). Thoughts about Art. Small 8vo, cloth. Boston, 1882

HAMERTON'S "GRAPHIC ARTS"—ORIGINAL EDITION.

158 HAMERTON. THE GRAPHIC ARTS. A Treatise on the Varieties of Drawing, Painting and Engraving, in comparison with each other and with Nature. *With* 54 *illustrations after ancient and modern masters*—RAPHAEL, MACLISE, TURNER, LEIGH, MULREADY, HARDING, HOLBEIN,

DURER, BEWICK, TITIAN, HOLLAR, REMBRANDT, HOLT, HURST, DELANNE, VISSCHER, STRANGE, *etc.*, *reproduced in fac-simile.* Thick folio, fresh vellum, gilt, uncut, by FAWN. London, *Seeley, Jackson & Halliday*, 1882

LARGE PAPER COPY and LIMITED EDITION of 350 copies, with proofs of the plates on India paper.

Mr. Hamerton has enjoyed exceptional opportunities for gathering the experience and information necessary to a work like the above. Aided by the confidence of the most distinguished artists of his time, Mr. Hamerton does not write from the limited experience of one man, but expresses what may be fairly considered to be the state of existing knowledge. Besides this, his peculiar work as Editor of *The Portfolio* has brought him into the closest contact with black and white art in all its reproducible forms, and made him minutely acquainted with various processes of reproduction, and their respective merits. Such a work as "THE GRAPHIC ARTS" necessarily required illustration. The publishers spared neither trouble nor expense in illustrating it as completely as the present very advanced state of the printed arts would permit. All kinds of engraving, and most kinds of drawing, are represented, either by the best living masters or by the most able of their younger brethren; and with regard to the dead, their best works are reproduced in very close *fac-simile*.

LARGE PAPER COPY OF HAMERTON ON LANDSCAPE.

159 HAMERTON. Landscape. *With original etchings and many illustrations and drawings.* Thick folio, fresh half morocco, totally uncut. London, 1885

LARGE PAPER. LIMITED EDITION of 525 copies on superfine laid paper. The above is the first edition and has brilliant impressions of the etchings, etc., by or after Palmer, Paris, Massé, Moore, Claude, Brandard, Yon, Courbet, Dameron, Graham, Turner, Corot, Thomas, Girtin, Reynolds, Brunet-Debaines, Dawson, Titian, Linnell, Hunt, Landseer, Murray, M'Culloch, Cox, Parrish, Lalanne, Daubigny, Harpignies, Greux, Slocombe, Hobbema, Huysmans, Guillaumet, Durer, Hardy, Reid, Van Eyck, Pennell, etc. Many of these are original etchings.

160 HAMERTON. ETCHING AND ETCHERS. 35 *etchings by* HADEN, PALMER, JACQUEMART, CHAUVEL, JONGKIND, *etc.* Large 8vo, illuminated cloth, top edge gilt. London, 1876

The original edition of the above work is now rare and expensive. Copies frequently sell for $75 to $100. With the heraldic book-plate of William Miller.

161 HAMERTON. Examples of Modern Etching, with Notes by PHILIP GILBERT HAMERTON. *With* 20 *etchings by* BALFOURIER, BODMER, BRACQUEMOND, CHATTOCK, FLAMENG, FEYEN-PERRIN, SEYMOUR-HADEN, HAMERTON, HESELTINE, LAGUILLERMIE, LALANNE, LEGROS, LUCAS, PALMER, RAJON *and* VEYRASSAT. Large 4to, cloth, gilt edges. London, 1876

Hamerton's purpose in getting these plates together was to show the various directions which the art of etching is taking in the practice of skillful contemporaries, who have little in common beyond the employment of the same technical methods.

162 HAMERTON. The Intellectual Life. *Portrait of* DA VINCI *etched by* FLAMENG. 12mo, cloth. Boston, 1883

163 HAMERTON. Chapters on Animals. Small 8vo, cloth. Boston, 1882

164 HAVARD (Henry). L'Art à travers les Mœurs. *Illustratea with numerous fine plates by* GOUTZWILLER. Thick large 4to, cloth, beveled sides, gilt edges. Paris, 1882

Handsomely printed on thick paper.

165 HAVARD. Histoire de la Peinture Hollandaise. *With numerous illustrations after the great painters of Holland.* 8vo, fresh half crushed red levant morocco, top edge gilt, others uncut, covers bound in. Paris, *Quantin*, 1882

166 HAVARD. La Hollande à Vol d'Oiseau. *Illustrated with etchings by* MAXIME LALANNE, *and other illustrations after the same.* Large 4to, silver cloth gilt, beveled sides, gilt edges. Paris, 1881

167 HEFNER (J. von). Trachten des Christlichen Mittelalters. Vols. 1 to 3 inclusive. *Illustrated with over* 200 *plates of armor, medieval scenes, coats-of-arms, etc.* Folded and uncut (not complete). Mannheim, [1840]

VERY RARE CONTEMPORARY WORK ON HENRY OF NAVARRE.

168 HENRI QUATRE.—LABYRINTHE ROYAL de L'HERCVLE GAVLOIS Triomphant svr le Sviect des Fortunes, Batailles, Victoires, Trophées, Triomphes, Mariage et autre faicts Heroiques et Memorables de Tres-Auguste et tres Chrestien Prince HENRY IIII Roy de France et de Nauarre. Representé a l'entree Triomphante de la Royne en la cité d'Auignon le 19 Nouembre l'an MDC ou sont contenues les Magnificences et Triomphes dressez à cet effect par la dite ville. *Engraved title, portraits and plates.* 4to, calf gilt, red edges. Avignon, *Iaques Bramereau*, 1601

VERY RARE. With fine contemporary portraits of Henry the Fourth and Marie de Medicis, his Queen. Both have anagrams beneath them as follows:

"Henry de Bovrbon
Roy né de Bonhevr."

"Marie de Medicis Royne
Ie me dis ia mere d'vn Roy."

Preceding the last-named is the bookseller's permission to publish, and signed by Ferriol Gay, Vicar of the Inquisitor General of Avignon.

HERALDIC WORKS OF RARITY.

169 HERALDRY.—BLASON (Le) des Couleurs en Armes, Livrées et Devises par SICILLE HERAULT D'ALPHONSE V., Roi d'Arragon—Publié et Annote par HIPPOLYTE COCHERIES. Small 4to, folded ready for binding and in cloth cover. Paris, *Auguste Aubry*, 1860

UNIQUE. LIMITED EDITION, of 350 copies of which 310 were on "papier verge," 20 on vellum paper, 9 on "papier chamois," 8 on China paper and 3 on

vellum. The above is carefully ruled in red throughout and under every line, as well as on the borders. Many of the margins are three and a quarter inches in width to a text of two and five-eighths wide. There are fac-similes of printers' marks, head and tail pieces, and the shields descriptive of tinctures are colored by hand in colors and metals.

The work was compiled between the years 1425 and 1458, and the above is edited from the editions printed at the end of the fifteenth and beginning of the sixteenth centuries.

170 HERALDRY—GUILLIM (John, *Pursuivant-at-Arms*). A DISPLAY OF HERALDRY: Manifesting a more Easie Access to the Knowledge thereof than hath been Hitherto published by any, through the Benefit of Method; whereunto is now Reduced by the Study and Industry of JOHN GUILLIM, to which is added a Treatise of Honour Military and Civil, according to the Laws and Customs of England, collected out of the most Authentick Authors, both Ancient and Modern by CAPT. JOHN LOGAN; Illustrated with a Variety of Scvlptvres suitable to the several subjects; to which is added a Catalogue of the Atchievements of the Nobility of England, with divers of the Gentry for examples of Bearings. *With* 105 *plates of heraldic bearings, mostly* 4 *to the page, numerous armorial cuts in the text and* 16 *page portraits—rubricated title* (*mounted*). 3 vols. in 1. Thick folio, sheep (a few pp. holed and torn without interference with the text generally). London, 1677–79

VERY RARE. The portraits are of—King Charles the Second; King James the Second, as Duke of York; George, Earl of Torrington; Anthony, Earl of Shaftesbury; Heneage, Lord Finch; Charles, Earl of Carlisle, mended; George, Duke of Buckingham; Charles, Marquis of Winchester; William, Earl of Craven; Bertram, Earl of Ashburnham; Robert, Earl of Ailesbury; Thomas Belasyse, Viscount Falconberg (Cromwell's son-in-law); Cacily, Baron Baltimore; Henry Somerset, Marquis of Worcester; Henry, Earl of Arlington, Sir William De la More.

Richard Blome, the editor and publisher of the above, was—"originally a ruler of books and paper, who hath since practised, for divers years, progging tricks in employing necessitous persons to write in several arts."

171 HERALDRY.—COLLECTANEA HERALDICÆ. Small 4to, calf, gilt edges. *v. p., v. d.*

VERY RARE collection of works on heraldry, from the libraries of and with the heraldic book-plates of James Maidment and William Bentham.

It includes the following :—Storm (J. J.), "Theses des Principes dv Blason, ou l'Art Heraldiqve," *armorial cuts, Le Mans*, 1690; Moller (D. G.), "Promulsis Artis Heraldicæ," *Altdorf, n. d.*; Schmerzel (M.), "De Natvra et Indvle Artis Heraldicæ," *Halle*, 1740; "De Artis Heraldicæ Exercitatio II. in Alma Philuræa," *Leipsic*, 1689; "De Jure Insignium," *large engraved shield, Wurtzburg*, 1723; Linchivs (I. T.), "De Probatione per Insignia et arma Gentilitia," *Altdorf*, 1716; Waldshmidt (W.), "De Milatione Insignivm et Sigillorvm," *Leipsic*, 1746; Fichtner (I. G.), "De Fractione Insignivm, *Altdorf*, 1751.

172 HERALDRY—ESCHAVAUNES (Jouffroy de). Armorial Universel précédé d'un Traité Complet de la Science du Blason et suivi d'un Supplement. *Engraved*

fronts., heraldic wood engravings, page illustrations and numerous coats-of-arms in GOLD AND COLORS. 2 vols. large 8vo, cloth, gilt edges (slightly foxed).
VERY RARE. Paris, *Curmer*, 1844–48

173 HERALDRY.—MAGNY (Claude Drigon, *Marquis de*). Nouveau Traité Historique et Archéologique de la Vraie et Parfaite Science des Armoires. *Over* 50 *plates in* GOLD AND COLORS, *containing more than a thousand illuminated coats-of-arms, also vignettes and fancy initial letters.* Thick large 4to, half russia, uncut. Paris, 1856

VERY SCARCE. The author of the above and other heraldic works was made a Marquis by the Pope. He founded an heraldic college in Paris in 1841 and did a thriving trade. After his death in 1879, his two sons continued the genealogical business.

174 HERALDRY.—MILLEVILLE (Henri J. G. de). Armorial Historique de la Noblesse de France. *Illuminated front. and numerous coats-of-arms, views of castles, etc.* Large 8vo, cloth, gilt edges.
VERY SCARCE. Paris, *Amyot, n. d.*

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175 HERZOGTHUM NASSAU. *Numerous plates.* Large 8vo, boards (stained). Wiesbaden, 1846

176 HISTOIRE DES QUATRE FILS AYMON très Nobles et très Vaillans Chevaliers, introduction et Notes par CHARLES MARCILLY. *Every page illustrated throughout the text and over the text with designs in colors by* EUGENE GRASSET—"*gravure et impression par* CHARLES GILLOT." 4to, fancy cloth binding in gold and color, beveled sides, top edge gilt, others uncut. Paris, 1883

LIMITED EDITION on Japan paper, of which 100 copies were printed on paper from the Imperial manufactories of Japan, and 100 on "papier de Chine."

UNIQUE LIFE OF GENERAL HOCHE.

177 HOCHE (Lazare, *General*). SOUVENIRS ET CORRESPONDENCE, PAR HYPPOLITE DURAND. *Profusely* EXTRA ILLUSTRATED. 8vo, fresh half crushed levant morocco gilt, top edge gilt, others uncut, by AD. BERTHAUD. Paris, 1832

UNIQUE, CURIOUS and very exact life of the great French Republican General Lazare Hoche.

This copy is extra-illustrated by original autograph of Hoche to military document dated the Third year of the French Republic; Assignat of "cinq livres"; 21 portraits and three other plates, among these are four of Hoche by Pregot, Le Pachez, Lambert and Bonneville; portraits of Revelliere-Lepeaux, Rembell and Paul Barras, members of the Directory, by J. B. Compagnie; portraits of Napoleon, 2 and proofs before all letters, and another by Jaubert; also portraits of Houchard, Pichegru, St. Just, Montaigne, Bertrand du Guesclin, William Pitt, Marquis de Bonchamp, Charette, Cadoudal, Voltaire and Chenier. Likewise plates of events in Hoche's career by Duplessis-Bertaux, R. Vinheles, D. Vrydag and S. Fisher.

178 HOLBEIN (Hans), par PAUL MANTZ. *With* 21 *fine large etchings and* 50 *engravings on wood.* Square folio, cloth, uncut. Paris, 1879

Handsomely printed on thick paper, and engraved under the direction of Edouard Lièvre. Some of the prints are on Holland paper and others on India. The text is full of illustrations, including "The Dance of Death."

179 HOLLAR.—A Description of the Works of the Ingenious Delineator and Engraver WENCESLAUS HOLLAR, disposed into Classes of Different Sorts; with some Account of His Life. 2 *vignette portraits,* 1 *on title, and views.* 4to, half crushed levant morocco, top edge gilt, by E. ROUSSELLE.

London, *printed for the Editor G[eorge] V[ertue], a Member of the Society of Antiquaries,* 1745

VERY RARE. Wenceslaus Hollar was born at Prague in 1607 and died in 1677—"in the deepest poverty and distress, under the most afflicting circumstances." Spooner writes as follows of engravings by Hollar:—"There are about 2,400 prints by this artist, executed with great lightness, freedom and spirit, but in a firm and finished style. Some of his prints possess considerable merit, and his subjects comprise portraits, landscapes, animals, insects, still life, ruins, furs, shells, etc. Large prices have been obtained for a few of his prints, which have become extremely rare."

GUSTAVE DORE'S BIBLE—ELEGANTLY BOUND.

180 HOLY BIBLE, containing Old and New Testaments according to the Authorized Version. *Profusely illustrated by* GUSTAVE DORÉ. 2 vols. thick large 4to, magnificently bound in fresh brown morocco, raised beveled panels, extra gilt and inlaid with blue morocco on backs and sides, with broad inside gold borders, watered silk ends, gilt edges. London, *n. d.*

A splendidly bound copy of the "Holy Bible," illustrated with the wonderful and characteristic designs of the great modern master Gustave Doré.

LIMITED EDITION OF HOUSSAYE'S WORK ON MOLIERE.

181 HOUSSAYE (Arsène, *ancien directeur de la Comédie Française*). MOLIÈRE, sa Femme et sa Fille. *Magnificently illustrated with full-page etchings, wood engravings, etc., vignettes, head and tail pieces—portraits, scenes in the life of* MOLIÈRE, *scenes in his plays—numerous rubrications throughout the work, rubricated title, etc., etc., also many illustrations in red.* Square folio, fresh three-quarters red crushed levant morocco, extra gilt, green morocco mosaic let into the back, top edge gilt, others uncut. Paris, *Dentu,* 1880

No. 150 of a limited edition of 500 copies in all, of which the above is one of the Holland paper copies printed by François Dehons, and sealed with the "cachet de Molière" in red wax. The above copy has the parchment paper covers bound in.

182 HOUSSAYE. Histoire de l'Art Français au Dix Huitième Siècle—COUSTON, BOUCHARDON, HOUDON, PIGÀLLE, CLODION, RIGAUD, LARGILLIERE, WATTEAU, LANCRET, SANTERRE, VAN LOO, LA TOUR, CHARDIN, GREUZE, VERNET, BOUCHER, FRAGONARD, DAVID, PRUDHON, CAMPRA, RAMEAU, GRÉTRY, etc. *Front. of portraits on* INDIA PAPER. 8vo, fresh half morocco gilt, top edge gilt, others uncut. Paris, *Henri Plon*, 1860

183 HULME (F. Edward). Suggestions in Floral Design. 52 *fine plates in gold and colors.* Large 4to, fresh illuminated cloth, beveled sides. London, *n. d.*

These Floral Designs have all been kept bold in form, simple in color, and of a size that should present no difficulties in reproduction. The volume is full of suggestive ornamental decoration that cannot fail to be of the greatest value to both manufacturer and designer.

184 ILLUSTRATION NOUVELLE par une Société de Peintres-Graveurs à l'Eau-Forte 1868–75. 7 vols in 2. *A collection of over* 300 *etchings by the best modern French artists.* Thick large folio, half crushed levant morocco gilt, top edges gilt. Paris, *A Cadart*, 1868–75

The earlier volumes of these charming series of etchings are very scarce in a complete form, almost all the sets having been broken up and the separate prints peddled out at so much a-piece.

LARGE PAPER COPY OF IRELAND'S THAMES VIEWS.

185 IRELAND (Samuel). Picturesque Views on the River Thames, from its Source in Gloucestershire to the Nore, with Observations on Public Buildings and Other Works of Art in its Vicinity. 56 *fine copper-plates printed in sepia and woodcuts in text.* 2 vols. 4to, mottled calf gilt, yellow edges (stained slightly and 1 vol. rebacked). London, 1792

LARGE PAPER, and with very fine impressions of the plates. A similar copy to the above sold at the Beckford sale for £4 5s.

BARTOLOZZI AND OTHER ENGRAVERS' PLATES, AFTER THE OLD ITALIAN MASTERS.

186 ITALIAN SCHOOL OF DESIGN. A Series of Select Studies, from the Original Drawings of the most Eminent Masters. *A series of* 91 *beautifully executed plates, engraved by* F. BARTOLOZZI *and others.* 4to, half morocco, gilt edges. London, 1842

VERY SCARCE. Includes choice examples by Guercino, Michael Angelo, Domenichino, Annibale, Ludovico and Agostino Carracci, P. da Cortona, Carlo Maratti, Elisabetta Sirani, Pellegrino, Tibaldi, Franceschino, etc., etc. Published at £10 10s.

187 ITALIAN MASTERS, Drawings by, with Critical Notes by J. COMYNS CARR. *With mounted fac-similes reproduced by the autotype process from the originals in the collection at the British Museum.* Square large folio, half morocco, cloth and beveled sides. London, 1877

The masters illustrated in these beautiful reproductions are—Andrea Mantegna, Pietro Perugino, Francesco Francia, Raphael, Leonardo da Vinci, Lorenzo di Credi, Michael Angelo Buonarotti, Titian, Paul Veronese, Andrea del Sarto, Giulio Pippi, called Romano, Benvenuto Tissio da Garofalo and Jacopo Liozzi.

188 JAMESON (Anna). HISTORY of our LORD, as exemplified in Works of Art with that of His Types; ST. JOHN BAPTIST and other Persons of the Old and New Testament. Continued and Completed by LADY EASTLAKE. *With* 31 *etchings and* 281 *wood engravings from paintings, mosaics and ancient ivory carvings.* 2 vols. fresh tree-marbled calf gilt extra, inside gold borders, edges gilt. London, 1864–72

BEST EDITION. "One of the most eloquent of our female writers; full of feeling and fancy; a true enthusiast, with a glowing soul."—CHRISTOPHER NORTH.

Eastlake, in his preface to "Kugler's Hand-book of Italian Painting," truly remarks:—"Some acquaintance with the legends and superstitions of the Middle Ages is necessary to the intelligence of many of the Italian and German works of art as the knowledge of heathen mythology is to explain the subjects of Greek vases and marbles. By a fortunate combination of artistic talent and appreciation with precision of thought, and a power of setting forth the older legends in poetical language, Mrs. Jameson was singularly qualified for the task she had undertaken. She at once succeeded in arousing an interest, and in supplying information in a condensed and agreeable form."

"Mrs. Jameson's work would deserve a high place regarded only as a book of antiquarian inquiry. With admirable taste and judgment, both of pen and pencil, she has opened a curious branch of learning well-nigh forgotten among us—the vestiges of which, nevertheless, surround us on every side."—*Edinburgh Review.*

189 JANIN (Jules). Voyage en Italie. *With engraved title and views by, or after* J. D. HARDING, W. R. SMITH, E. CHALLIS, W. RADCLYFFE, J. B. ALLEN, JAMES REDAWAY, E. GOODHALL, SAMUEL PROUT, CHARLES HEATH, J. T. WILLMORE, W. WALLIS, THOMAS HIGHAM, W. H. BARTLETT, F. W. TOPHAM, *and fine portrait of* RAFFAELO SANZIO, *engraved by* W. HOLL. Large 8vo, half smooth red morocco, gilt (a few pages slightly spotted and one margin torn). Paris, 1839

The margins are equal to large paper.

ORIGINAL EDITION OF JARDINE'S NATURALIST'S LIBRARY.

190 JARDINE (Sir William, *Bart.*). THE NATURALIST'S LIBRARY. 1,200 *fine plates*, MOSTLY COLORED BY HAND. 40 vols. uniform, fresh half green calf, gilt top, edges gilt. Edinburgh, 1833–44

VERY SCARCE and the original Edinburgh edition with the impressions of the plates much brighter and more carefully colored by hand than in the 1844–55 reissue of H. G. Bohn. The volumes were published at six shillings each in boards. The new and handsome binding of this copy is worth at least one dollar and a quarter a volume.

In the preparation of this valuable series Sir Wm. Jardine was assisted by Swainson, Waterhouse, MacGillivray, Bushman, Selby, Scomburgh, Hamilton, Smith, Hamilton and James Duncan. Each volume contains a memoir of a celebrated Naturalist. "Blackwood's Magazine" styles its editor "an excellent practical observer," and the "London Athenæum" says that—"This book is perhaps the most interesting, the most beautiful and the cheapest series ever offered to the public."

It is divided into four series—"Mammalia," "Ornithology," "Entomology" and "Ichthyology." There are 13 volumes of "Mammalia" containing an introduction in one volume, and the following separate volumes—Lions and Tigers; British Quadrupeds; Horses; Elephants, etc.; Marsupialia; Seals, etc.; Whales, etc.; Monkeys. "Dogs" are in two volumes, as are the ruminating animals—Deer, Antelopes, Goats, Sheep, Oxen, etc. The "Entomology" is in 14 vols.—British Birds, 4 vols.; Sun Birds; Humming Birds, 2 vols.; Game Birds; Pigeons; Parrots; Birds of Western Africa, 2 vols.; Fly Catchers; Pheasants, Peacocks, etc. There are seven volumes of "Entomology"—Introduction; British Butterflies; British Moths, etc.; Foreign Butterflies; Foreign Moths; Beetles; Bees. The "Ichthyology" is in six volumes—Introduction and Foreign Fishes; British Fishes, 2 vols.; Perch, etc.; Fishes of Guiana, etc., 2 vols.

EDITION-DE-LUXE OF THE MASTERPIECES OF GERMAN, FLEMISH AND DUTCH ART.

191 JUTSUM (Carl T.). MEISTERWERKE OF GERMAN ART. Part 1, Early German, Flemish and Dutch Painters. Part 2, Contemporary German Art. *Illustrated with* 113 *etchings, line engravings and "lichtdrucks,"* PROOFS BEFORE LETTER, MOSTLY ON JAPAN PAPER, *and with over* 200 *engravings on wood and fac-similes of artists' sketches.* 2 vols. in 10 sections as published. Folio, contained in two satin covered portfolios with ties. N. Y., 1883

LIMITED ETITION, of which this is number 314. The text throughout is beautifully printed on fine HOLLAND PAPER, and is a masterly and comprehensive illustrated review of German, Flemish and Dutch art, from Albert Durer to Hans Makart; including Cranach, Cornelius, Claude, Chodowicki, Cuyp, Burgmair, Breughel, Both, Berghem, Becker, Balen, Dow, Dietz, Van Eyck, Goltzius, Hals, Hobbema, Holbein, Jansen, Kauffman, Kaulbach, Knaus, Leutze, Lucas Van Leyden, Matsys, Max, Metger, Mieris, Muller, Ostade, Perugino, Piloty, Rembrandt, Rubens, Ruysdael, Schongauer, Steen, Steinla, Teniers, Terberg, Unger, Vandyck, Wohlgemuth, Wouverman, and many others too numerous to mention here.

The illustrations are worthy of the text; the etchings are all by celebrities of the modern school—many being original painters' etchings; the line engravings are the most superb efforts that the masters of the burin are capable of producing

—both etchings and engravings are proofs before letters on Japan paper. The "lichtdrucks" are beautiful fac-simile reproductions in color of chalk and water-color drawings. The engravings on wood interspersed throughout the text are most interesting, in many cases being fac-similes of sketches and studies by the principal artists which have never before been engraved.

192 KALIDASA. SAKOONTALA, or the Lost Ring, an Indian Drama, translated into English Prose and Verse from the Sanskrit of KALIDASA, by MONIER WILLIAMS. *Beautifully illuminated borders and head-pieces by* OWEN JONES. 4to, illuminated cover, uncut. N. Y., 1885

No. 103 of Limited Large Paper edition of about 120 copies on Japan paper, with head-pieces and borders in color by De Vinne.

Several editions of this great Indian drama have appeared abroad, but this is, we think, the first attempt to bring it to the notice of American readers. The best evidence of its appreciation by scholars is perhaps shown in Goethe's lines:

"Would'st thou the young year's blossoms and the fruits of its decline,
And all by which the soul is charmed, enraptured, feasted, fed?
Would'st thou the earth and heaven itself in one sole name combine?
I name thee, O Sakoontala! and all at once is said."

The pictorial borders to the illustrations, as well as the other illuminations, are taken from MSS. in the British Museum. The Sakoontala was first made known to the world, by the translation of Sir William Jones, in 1789, and until this event Sanskrit dramatic literature was unknown. Of all the Indian poets the most celebrated was Kalidasa, who flourished in the middle of the century preceding the Christian era. The translation by Monier Williams has long been a favorite with Oriental scholars. Says Humboldt: "The Poems of Kalidasa contain charming descriptions of nature, and his tenderness of feeling and richness of creative fancy entitle him to a high place in the ranks of the Poets of Nations."

193 KAULBACH (Wilhelm von). KAULBACH ALBUM, text von DR. JULIUS GROSSE. *Illustrated with many plates of a humorous character after* KAULBACH, *and engraved by* J. G. FLEGEL. Oblong 4to, old cloth (foxed somewhat). Stuttgart, *n. d.*

SCARCE and with good impressions of the plates on India paper.

KAY'S PORTRAITS—FINE COPY OF THE BEST EDITION.

194 KAY (John). A SERIES OF ORIGINAL PORTRAITS AND CARICATURE ETCHINGS, by the late JOHN KAY, MINIATURE PAINTER, EDINBURGH; with Biographical Sketches and Illustrative Anecdotes. [Edited by H. PATON.] 357 *portraits and etchings.* 2 vols. thick 4to, half morocco. Edinburgh, 1837–38

VERY RARE. An unusually fine and perfect copy of the first and best edition of this rare collection. John Kay, the author of these prints, was born in 1742, near Dalkeith, Scotland, and very early gave strong proofs of natural artistic ability. He was, however, when in his thirteenth year, apprenticed by his relatives to a barber in Edinburgh, which "profession" he carried on for many years. In 1785, when in his forty-third year, he conceived the idea of attempting to etch on copper. Some prints which he published met with such unexpected success,

that he resolved to shave no more, and to devote himself entirely to art. He started a small print shop in Parliament Square, Edinburgh, where he sold his productions, and the windows of which being always filled with his most recent works, used to be a great attraction to the loungers of the time; and to almost the year of his death (1826) at the age of 84 he continued to delight and amuse his patrons with the productions of his needle. For a period of half a century few persons of any notoriety who figured in the Scottish capital escaped his notice, and he occasionally indulged in caricaturing such local incidents as might amuse the public. In this way he formed a collection altogether unique. Indeed, Chambers in his "Lives of Illustrious Scotchmen," says: "that no city in the empire can boast of so curious a chronicle" It may be added that his etchings were universally admitted to possess one merit, which of itself at this day stamps them as of great value, namely, that of being exact and faithful likenesses of the persons intended to be represented.

EDITION-DE-LUXE OF KOEHLER'S GREAT WORK ON ETCHING—WITH PROOFS ON JAPAN PAPER.

195 KOEHLER (S. R.). ETCHING, an Outline of its Technical Processes and its History, with some remarks on Collections and Collecting. *The text illustrated by numerous reproductions and accompanied by* 30 *fine plates by old and modern etchers, proofs on* JAPAN PAPER MOUNTED ON CARDBOARD, *with heavy mats, loose in portfolio.* Together 2 vols. Large 4to and square large folio, uniform fresh half russia gilt, cloth sides. N. Y., 1885

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196 KUELLER *and* WAUTERS. HISTORIC TAPESTRIES at the National Exposition of Belgium, 1880, with French text by ALPHONSE WAUTERS. *Illustrated with* 125 *reproductions,*

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Vol. 12 contains 16 steel engravings, 4 are proofs on India paper, 2 before letter; 3 portraits, engraved by or after Wilkie, Cooper, Wright, etc.; 7 views, engraved by or after Allom, Miller, Forrest, Richardson, Brown, McCulloch, etc.; and 5 illustrations of incidents, engraved by or after Absolon, Bell, Cruikshank, Topham, etc.

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The "Miscellaneous Prose Works," Vol. 1, contains 20 steel engravings. 7 portraits, engraved by or after Kneller, Horsburgh, Bindon, Colvin Smith, Hoppner, Shaw, Gordon, Lizars, Raeburn, etc.; and 13 views, engraved by or after Turner, Miller, Allan, Hill, Richardson, Forrest, etc.

"Prose Works," Vol. 2, contains 20 steel engravings. 2 portraits of Napoleon after Isabey and Steuben, and 18 exquisite views drawn by J. M. W. Turner, including The Simplon, Paris, Hotel de Ville, Mayence, Brienne, Placenza, Verona, Venice, Quai Conti, St. Cloud, Rouen, Vincennes, Milan, Fontainbleau, Brussels, Malmaison and The Belerophon.

"Prose Works," Vol. 3, contains 11 steel engravings. Views drawn by J. M. W. Turner purposely for this work, including Stirling, Dunfermline, Norham Castle, Linlithgow, Craigmillar Castle, Dunstaffnage, Killiecrankie, Glencoe, Loch Ness, Edinburgh and Inverness.

Lockhart's "Life of Scott" contains 13 steel engravings. 8 portraits of the Scott family, viz.: "Beardie" Scott, Walter Scott (father of Sir Walter), Anne (mother of Sir Walter), Lady Scott, Sir Walter Scott, after Raeburn, Anne Scott (daughter of Sir Walter), Mrs. Lockhart (daughter of Sir Walter), and J. G. Lockhart. All of these, except the last, are brilliant proofs on India paper; also view of Abbotsford, engraved by Miller, after Turner (proof); the Library at Abbotsford, engraved by Bell, after Allan; Entrance Hall, Abbotsford, engraved by Douglas, after Allan (proof), and Chiefswood, near Abbotsford, engraved by W. Miller, after J. M. W. Turner.

LIMITED EDITION ON JAPAN PAPER OF DICKSEE'S DESIGNS TO "ROMEO AND JULIET."

313 SHAKESPEARE.—TWELVE SUPERB PHOTOGRAVURES OF SCENES IN "ROMEO AND JULIET"—*from the original drawings by* FRANK DICKSEE, A.R.A.—PROOFS ON JAPAN PAPER—*mounted on cardboard with heavy plate mats enclosed in handsome old gold colored* silk plush casket, lined with white satin. Paris, *Goupil & Co.*, n. d.

LIMITED EDITION-DE-LUXE.

The subjects in Shakespeare's immortal play represented in this set are as follows:—"Street Fray between Montagues and Capulets"; "The Balcony Scene"; Friar Laurence"; "The Secret Marriage—leaving the Friar's Cell"; "Death of Tybalt"; "Juliet and Nurse"; "Romeo and Juliet in the Hall of the Capulets"; "Romeo in Friar Laurence's Cell"; "The Message"; "Romeo and the Apothecary"; "Juliet in Trance," and "Romeo at Juliet's Tomb."

THE CRIES OF LONDON—THIRTY FINE ETCHINGS.

314 SMITH (John Thomas, *late Keeper of the Prints in the British Museum*). THE CRIES OF LONDON, Exhibiting Several of the Itinerant Traders of Ancient and Modern Times, with Memoir by J. B. NICHOLS. 30 *fine etchings, copied from rare engravings, or drawn from life by the author, also portrait by* SKELTON, *from original drawing by* J. JACKSON, R.A. 4to, fresh half red morocco gilt, top edge gilt, others uncut.

VERY SCARCE. London, *J. B. Nichols & Son*, 1839

LIMITED EDITION OF "THE OLD ENGLISH POTTER."

315 SOLON (L. M.). ART OF THE OLD ENGLISH POTTER [an account of the Progress of the Craft in England]. *Illustrated by* 50 *beautiful etchings by the author.* Square folio, fresh cloth, totally uncut. London, 1883

260 copies only printed, and sumptuously, on hand-made paper, of which the above is number 71, and signed.

THE PRINCIPIA TYPOGRAPHICA OF S. LEIGH SOTHEBY.

316 SOTHEBY (S. Leigh). PRINCIPIA TYPOGRAPHICA: the BLOCK-BOOKS, or Xylographic Delineations of Scripture History issued in Holland, Flanders and Germany during THE FIFTEENTH CENTURY, exemplified in connection with the Origin of Printing, with Notices on the Paper-Marks of the Period. *Illustrated with* 120 *large engravings, some in colors, in exact similitude of the very rare Original Block-Books.* 3 vols. large 4to, half morocco, uncut. London, *printed for the Author*, 1858

Only 215 copies of this work out of the 250 printed were sold. The remainder were presented to public libraries and otherwise specially reserved, but not for sale.

The above copy has the inserted heraldic book-plate of Major Grylls, and was "collated and bound by Charles Tuckett, Jr., *British Museum*, 1858." It is but slightly foxed.

One of the most important works ever produced upon the history of early printing, on which it throws great additional light. It contains an extended examination of the various editions of the block-books (or books printed from wooden blocks), the earliest productions of the art, issued in Holland, Flanders, and Germany, such as the Apocalypsis S. Johannis, Biblia Pauperum, Ars Moriendi, Cantica Canticorum, Liber Regum, Temptationes Dæmonum, Ars Memorandi, Endkrist, Quindecim Signa, De Generatione Christi, Miribilia Romæ, etc.

It is not, however, confined to a history of block-books, for it gives minute accounts, accompanied by exact fac-similes, of some of the most interesting and rare works printed with movable type in the infancy of the art, such as the Donatusis, Doctrinale, Catonis Disticha, Horarium, Facetiæ Morales, Speculum Humanæ Salvationis, Bartolomæus van de Proprietaten der Dinghen, Exhortatio contra Turcos, Literæ Indulgentiarum, etc. An essay upon early paper marks, illustrated by numerous cuts, concludes the work, which contains upwards of 120 plates, many of them colored, and more than 200 engravings on wood.

SPLENDID SPORTING WORK, PUBLISHED BY "THE CENTURY"—WITH JAPAN PROOFS.

317 SPORT WITH GUN AND ROD in American Woods and Waters, edited by ALFRED M. MAYER, Professor in the Stevens Institute of Technology. *Profusely illustrated with Japan proofs, full-page illustrations and numerous cuts in the text.* Thick 4to, cloth, beveled sides, top edge gilt, others uncut. N. Y., *The Century Co.*, 1883

A beautifully printed volume on plate paper from the press of Theo. L. De Vinne.

There are ten charming Japan proofs from the drawings of Mills, Cary, Beard and Trumbull, and engraved by Kingsley, Muller, Whitney, Davidson, etc.

There are nearly 30 page plates after Foote, Gifford, Ward, Beard, Rix, Parrish, etc., and engraved by some of the best modern American engravers, as are the hundreds of other illustrations in the text.

The letter-press is from the pens of Alfred M. Mayer, Charles C. Ward, James Gordon, Rowland E. Robinson, Lew Wallace, George Bird Gunnell, Lord Dunraven, W. M. Laffan, J. Harrison Mills, John Muir, Frederick Schwatka, Barnet Phillips, Edward Seymour, James A. Henshall, Maurice Thompson, A. G. Wilkinson, Francis Endicott, Thaddeus Norris, A. R. Macdonough, Charles Dudley Warner, etc.

318 STIMMER.—Neue Künstliche Figuren Biblischer Historien, Grüntlich von TOBIA STIMMER gerissen und zu Gottsforchtiger ergetzung und achtiger hertzen mit artigen Reimen begriffen durch "J. F. G. M." *Every page illustrated with fac-simile wood engravings and borders.* Small 4to, light brown morocco, stamped with antique design, red edges. Basle, 1576

LIMITED FAC-SIMILE REPRINT by George Hirth, of Munich and Leipzig, 1881. These religious cuts by Tobias Stimmer were commended by Rubens, who declared that he had studied them with attention, and derived much instruction from them.

LARGE PAPER COPY OF THE PROFUSELY ILLUSTRATED "ANTIQUARIAN ITINERARY."

319 [STORER (James).] ANTIQUARIAN ITINERARY, comprising Specimens of Architecture, Monastic, Castellated and Domestic; with other Vestiges of Antiquity in Great Britain. *Illustrated with nearly* 350 *fine copper-plates and numerous woodcuts in text.* 7 vols. 8vo, smooth red morocco elegant, gilt edges (not quite uniform in tooling, and rubbed slightly). London, 1815–18

LARGE PAPER, and with beautiful and early impressions of the copper-plates and wood engravings. The above was James Comerford's copy, and contains his inserted heraldic book-plate.

320 STOTHERT (James). French and Spanish Painters. *Portrait and numerous fine steel plates, engraved by* HOUSSOULLIER, MORGAN, BOILVIN *and others from famous pictures.* Thick 4to, cloth gilt, edges gilt.
Phila. (London), *n. d.*

321 STURT (J.). The Orthodox Communicant. *With engraved borders and vignettes to the text, the whole of which is also printed from engraved text.* Small 8vo, old calf.
London, 1721

RARE and fine example of an entirely engraved work. With the imprint—"London, engraven and sold by J. Sturt in Golden Lion Court in Aldersgate Street, MDCCXXI." John Sturt is noticed in Spooner as an engraver, whose chief excellence consisted in engraving ornamental letters and scriptural vignettes.

322 THACKERAY (William Makepeace). The Mahogany Tree. *With 24 illustrations by* FRANK T. MERRILL, *some on* JAPAN PAPER, *and mounted on cardboard.* Square folio, fresh half morocco, in imitation of mahogany, cloth sides, top edge gilt. Boston, 1887

LIMITED JAPANESE PAPER EDITION of 100 copies, of which the above is No. 31.

"The literary history of 'The Mahogany Tree,' like that of happy nations, is exceedingly meagre. It was published anonymously in 'Punch.' The author omitted the second stanza when reprinting it among the first collections of his poems, more wisely restoring it in a later edition."—J. J. ROCHE.

SIGNED ARTIST'S PROOFS OF BARNARD'S "CHARACTER SKETCHES" TO THACKERAY.

323 THACKERAY.—Character Sketches from, *in six illustrations by* FREDERICK BARNARD, ARTIST'S SIGNED PROOFS ON JAPAN PAPER, mounted on cardboard, with heavy plate mats in portfolio, with ties. Square large folio.
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London, *W. B. Cooke*, 1822

325 THOMSON (Stephen). Masterpieces of Antique Art, with Descriptive Text. 25 *examples in permanent photography from the celebrated collections in the Vatican, The Louvre, and the British Museum.* Large 4to, cloth extra gilt, edges gilt (a few plates loose). London, 1878

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326 THORNBURY (Walter). Historical and Legendary Ballads and Songs. *With illustrations by* WHISTLER, WALKER, TENNIEL, WATSON, SMALL, SANDYS, PINWELL, MORTEN,

LAWLESS *and many others.* 4to, fresh cloth, gilt, beveled sides, gilt edges. London, 1876

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354 **MS.**—PASSIO S. KATHARINÆ VIRGINIS *and* SERMONES AUGUSTINI DE PASSIONE DOMINI. A FOURTEENTH CENTURY MANUSCRIPT IN LATIN ON 43 LEAVES OR 86 PAGES OF VELLUM. *With curious page miniature of "the Crucifixion."* Minimo (five and three-eighths inches by three and three-quarters), original vellum binding on thick beveled wooden boards, with strap, clasp and brass-hinged catch and pin. SÆC. XIV.

UNIQUE ORIGINAL MANUSCRIPT on vellum and of the fourteenth century.

This is a very curious example of German workmanship, and is in its original binding. The ends are from a much earlier MS. The script is Gothic and in black, with occasional rubrications and floriated initials in red. Some pages are wormed. The miniature is in the middle of the volume. It represents "the Crucified Saviour, with an Angel holding a Chalice, into which pours blood from the wounded side of Jesus—on the upper portion of the Cross is INRI, and on each side are the Sun and Moon."

FIFTEENTH CENTURY DEVOTIONAL MSS.

355 **MS.**—LATIN PRAYER BOOK, TO WHICH IS ADDED—"ALTARIS CUM ORATIONIBUS POST MISSAM DICENDIS." TWO MANUSCRIPTS IN ONE VOLUME—THE FIRST BEING ON 54 LEAVES OR 108 PAGES OF VELLUM AND GOTHIC SCRIPT—THE OTHER ON 45 LEAVES OR 90 PAGES OF PAPER. *With floriated capitals, some in gold and color.* Minimo (four and a half inches by three and

three-quarters), original pigskin on wooden boards, red edges, with brass clasps. SÆC. XV.

UNIQUE ORIGINAL MANUSCRIPTS of the fifteenth century, in Latin and of German origin.

At the end of the vellum MS. is the date 1449, and above is a legend showing that it came from the monastery of St. Afra, probably from the same conventual house of Benedictines that number 372 did. It is in its original binding, which is stamped on the sides with floriated ornamentation, antique heads, etc.

ILLUMINATED MINIATURE OF THE FIFTEENTH CENTURY, ON VELLUM.

356 MS.—"THE JUDGMENT OF SOLOMON." AN ILLUMINATED MINIATURE ON VELLUM OF THE EARLY PART OF THE FIFTEENTH CENTURY (measuring five and a half inches by four and an eighth). In passe-partout. SÆC. XV.

UNIQUE ORIGINAL MINIATURE on vellum, illuminated in gold and colors and of Flemish origin.

The subject of the painting is "The Judgment of King Solomon." This is surrounded by a floriated border. The "wise king" is seated on his throne. Behind him is a gold and colored hanging, above which is a purple canopy. Solomon is represented with gray hair, moustache and beard. Upon his head is a cup of maintenance with a feather—all blue. His robe is blue, with ermine tippet—his surtout is gold and purple—his legs are in grey trunk hose, and his pointed shoes are of purple. Before him kneeling is an unhappy mother imploring the life of her infant, who, bleeding from the breast, is held in the air by a soldier, about to hew it in two with his upraised sword. There is another soldier in attendance. Both are accoutred and helmeted in medieval armor. In the perspective is dimly seen a landscape and the blue sky.

UNIQUE PAINTING ON VELLUM, WITH NUMEROUS MINIATURES THEREIN.

357 MS.—ORIGINAL SEVENTEENTH CENTURY RELIGIOUS PAINTING ON VELLUM, measuring fifteen and one-eighth inches by ten and five-eighths. Neatly framed. SÆC. XVII.

UNIQUE AND ORIGINAL PAINTING on vellum of the seventeenth century and of German origin.

This appears to be an art offering from the nuns of a German convent dedicated to St. Walburga to their father confessor, Augustine Troster. The centre figure is allegorical, probably "Religion," holding a medallion portrait of a nun, who is perhaps the Mother Abbess. Above is the "eye of God in a triangle and glory." The medallion is held on the other side by a cherub and below is a shield of arms. Around the archway to the left-hand side are the portraits in medallions of twenty-six nuns, each with a name on the border. Below this arch some buildings are depicted, and probably represent the convent, of which an account is given from A.D. 870 to 1664. At the right hand corner, near the allegorical figure referred to, are three cherubs—one points to the principal medallion, another holds a crosier and a ring, and the third has a painter's palette. At the top of this colored illumination is another medallion of a nun, below which is a coat-of-arms. Three cherubs surround this medallion—one with a crosier, another with a crown, and another with a lily. There are many scriptural mottoes scattered throughout the painting, which is signed —"L. Bodotourf." At the bottom is a two-line presentation inscription :—

"Zur Bestandig Thauranden Angevenden offerirt Disz,
P. Augustinus Troster Beicht-Vatter ad S. Walburgam."

FIFTEENTH CENTURY MANUSCRIPT.

358 **MS.**—"EXPOSITIO CANONIS MISSÆ." *An ancient Latin manuscript on seven leaves or fourteen pages.* Small folio (twelve and a quarter inches by eight and a half), sewed. SÆC. XV.

UNIQUE ORIGINAL fifteenth century manuscript, with one floriated capital and in semi-Gothic script.

"THE GOLDEN LEGEND" OF JAMES DE VORAIGNE—A REMARKABLE FOURTEENTH CENTURY CODEX WITH ONE HUNDRED AND TWO MINIATURES AND THOUSANDS OF ILLUMINATED INITIALS—ON 756 PAGES OF VELLUM.

359 **MS.**—"LEGENDA SANCTORUM." A MAGNIFICENT FOURTEENTH CENTURY MANUSCRIPT IN LATIN ON VELLUM, CONSISTING OF 378 LEAVES OR 756 PAGES OF GOTHIC SCRIPT IN BLACK AND RED, ILLUMINATED WITH 102 MINIATURES IN COLORS HEIGHTENED WITH GOLD, 6 LARGE CAPITALS IN GOLD AND COLORS WITH BORDERS AROUND THE PAGE AND THOUSANDS OF SMALLER INITIALS IN RED, BLUE AND VIOLET, WITH SCROLL-WORK DEPENDING THEREFROM. Very thick large 4to (twelve inches by nine), old morocco. SÆC. XIV.

UNIQUE ILLUMINATED VELLUM AND ORIGINIAL MANUSCRIPT OF THE FOURTEENTH CENTURY OF THE ITALIAN SCHOOL OF PALEOGRAPHY, AND IN SPLENDID CONDITION.

This GRAND VOLUME is the complete and perfect codex of the "Golden Legend" of Jacobus de Voragino. It is most carefully written in double columns of black Gothic script, with a considerable portion of the text, the head lines, subject titles, marginalia, and many initial letters in red. Throughout the manuscript are thousands of capitals in colors, surrounded with delicate pen scroll-work. A large number of these have floriated work springing from them and running into the margins.

There are six large initial letters in gold and colors. These are lovely examples of Gothic decoration. They are interlaced with floriation, not only in the centre and sides of the capitals themselves, but in the entire outer margins of the pages, and in the middle between the double-columned text.

At the commencement of the book are ten prefatory pages. These begin with the names of the saints alphabetically arranged. Then follow short treatises, or directions as to "perfect penance (*de perfectione penitentiæ*)," "the duty of confession," "the ten precepts," "the evil effects of luxury, intemperance, falsehood, voluptuousness," etc. At the end of these ten pages is a sentence beginning "*iste liber est*," but the remainder has been erased. This doubtless gave the date of execution, the name of the illuminator or that of the owner.

The "Lives of the Saints" then follow and are paginated "I"–"CCCLXXIII." As already stated, they are decorated with one hundred and

two miniatures. These are most chaste specimens of mediæval art-work and so beautifully and minutely painted that they will bear favorable inspection under the strongest lenses. Two are slightly rubbed, but hardly worth calling attention to.

On the second page of the text is a fine miniature depicting "the Advent of Christ." On either side of the Saviour are the Virgin and St. John. The Redeemer is in a sitting position, habited in a violet robe, showing on His hands and side the stigmata. Two swords are pointed at His temples. Before Him are two naked figures coming out of the earth. The background is covered with golden decoration.

The rest of the miniatures are equally ornate and each is on a golden ground and measures on an average nearly three square inches—some are still larger. The subjects of these paintings are:—

"St. Andrew with Cross"; "St. Barbara, Palm in Hand, beside a Castle"; "St. Nicholas Mitred, with Crosier"; "St Ambrose Writing at Desk"; "St. Lucia"; "St. Thomas Pointing at the Wounded Side of the Saviour"; "The Nativity of Jesus"; "St. Stephen"; "St. John Compiling his Gospel"; "Massacre of the Innocents"; "Martyrdom of St. Thomas à Becket"; "Pope Sylvester"; "The Circumcision of Christ," very curious; "Visit of the Magi," six figures; "St. Paul"; "St. Anthony, with Crosier and Pig"; "St. Sebastian"; "St. Agnes"; "St. Vincent, the Martyr"; "Conversion of St. Paul," the saint with heels kicking in the air and on his horse's back; "Martyrdom of St. Julian"; "The Purification of the B. V. M," five figures; "St. Blaise"; "St. Agatha": "St. Peter the Apostle," crowned with papal tiara; "St. Matthew"; "Pope Gregory"; "St. Benedict"; "The Annunciation"; "The Crucifixion," five figures; "The Resurrection," four figures; "St. Secundus"; "St. George and the Dragon"; "St; Mary of Egypt"; "St. Peter Martyr," and in the Dominican habit; "St. Philip"; "St. James the Less"; "St. Helena Holding the Cross"; "St. John the Apostle"; "Four Tonsured Ecclesiastics Attended by Cross Bearers, and Chanting the Litanies"; "St. Barnabas"; "St. John the Baptist"; "Martyrdom of St. Peter"; "Martyrdom of St. Paul"; "St. Margaret and Dragon"; "St. Alexis"; "St. Mary Magdalene"; "St. Christina"; "St. James the Great"; "St. Christopher with Infant Christ"; "The Seven Sleepers"; "St. Martha and Dragon"; "St Peter '*ad vincula*'"; "St. Dominick and Dragon"; "St. Laurence with Gridiron"; "the Assumption," large miniature, nearly five inches in height, with fourteen figures therein; "St. Bernard and the Devil"; "St. Bartholomew and Devil"; "St. Augustine with Books and Writing"; "Decollation of St. John the Baptist'; "St. Egidius"; "Nativity of the Virgin," very curious—St. Anne holds the B. V. M. on her knees as a babe, who is nursing a yet smaller Infant Jesus; "St. Adrian"; "St. Matthew Writing his Gospel with Angel in Attendance"; "St. Maurice"; "St. Justina"; "Saints Cosmas and Damian"; "St. Michæl the Archangel"; "St. Francis"; "St. Denis Holding his Decapitated Head"; "St. Leonard"; "St. Luke Writing his Gospel"; "St. Ursula and the Eleven Thousand Virgins"; "Saints Simon and Jude"; "St. Eustache"; "Commemoration of the Dead," two surpliced monks and hooded figure standing before a bier; "St. Martin"; "St. Cecilia": "St. Clement"; "St. Katherine": "St. Eligis"; "St. Nicasius"; "Martyrdom of St. Jacob"; "St. Louis"; "Balaam and Jehosaphat"; "St. Elisabeth of Hungary"; "St. Clara": "St. Isidore"; St. Lazare"; "St. Thomas Aquinas"; "St. Alban"; "St. Boniface"; "Faith, Hope and Charity with the B. V. M."; "St. Walburga"; "St. Bavo"; "St. Nicholas of Toledo"; "St. Lieven"; "St. Donatus": "St. Victor"; "St. Anthony"; and "St. Antoninus." The last is heraldic, the habit of the saint, the banner in his hand and the caparison of his horse being—"gules, charged with a billet argent."

This wonderful mediæval encyclopedia of hagiology was compiled by the Italian author Giacomo da Varaggio, whose name has been Latinized into "Jacobus de Voragino" and Anglicized into "James of Voraigne." He took this surname from his native town in Northern Italy of Varaggio or Varazzo, a

seaport on the Gulf of Genoa, a few miles from Savona, the birthplace of Popes Sextus IV., and Julius II. He was born about A.D. 1230 and died at Genoa on July 14, 1298. He took the Dominican habit and became at an early age the Provincial of his order in Lombardy. This was about 1267. In 1292 he was elected Archbishop of Genoa—"and by his ability, his moderation, and his exemplary life, he played a most influential part in the public affairs of his time, being called more than once into the Councils of the Popes themselves and in affairs of difficulty."

No work was ever more popular than the Archbishop's marvellous production, of which the above is one of the grandest copies in existence. Its original title was—"Historia Lombardica, seu Legenda Sanctorum." The admiration of his contemporaries did not allow it to remain with so comparatively humble a designation and they called it the "Legenda Aurea," *Anglice* "The Golden Legend," which it has ever since been styled. Timperley writes:—"The 'Lives of the Saints' were denominated 'Legends' from being statedly read in the churches, and this compilation received the epithet GOLDEN, from its extraordinary popularity, or the supposed value of its contents. The library of no monastery was without it. Every private person who was able purchased it; and for a long time after the invention of printing, no work was more frequently issued from the press. It was written by Jacobus de Voraigne, a Dominican friar and Archbishop of Genoa, who died in the year 1298."

Henry Wadsworth Longfellow in the notes to his "Golden Legend," wherein are stated his reasons for taking that name as the title of one of his most delightful poems, said:—"He (the Archbishop) called his book simply 'Legends of the Saints,' the epithet of Golden was given it by his admirers; for as Wynkyn de Worde says—'Like as passeth gold in value all other books, so this Legend exceedeth all other books.' But Edward Leigh, in much distress of mind, calls it—'a book written by a man of leaden heart for the basenesse of the errours, that are without wit or reason, and of a brazen forehead, for his impudent boldnesse in reporting things so fabulous and incredible.'

"This work, the great text book of the legendary lore of the Middle Ages, was translated into French in the fourteenth century by Jean de Vignay, and in the fifteenth into English by William Caxton."

The text of the "Golden Legend" consists, as we learn from another authority, of a hundred and seventy-seven sections, each of which is devoted to a particular saint or festival, selected according to the order of the calendar in its execution. The work, as may well be supposed from its age, is far from critical, but it is deserving of study as a literary monument of the period, and as illustrating the religious habits and views of the Christians of that time. It presents a very different phase of the mediæval mind from that which is exhibited in the acute and severely philosophical lucubrations of the schools; but both must be read together in order to make up the intellectual ideal of the time.

Some of the most important hagiologies have been based upon that of Archbishop de Voraigne, such as "The Lives of the Saints" of Nadal, Ribadeneira, Bollandus and Alban Butler.

In the works of Quetif and Echard, Isaac Disraeli, Timperley and Brunet will be found much information concerning the "Golden Legend." Over a hundred printed editions have been issued since the invention of typography. The first was a Black Letter in Latin printed according to Panzer about 1470—others followed in rapid succession from the types of Gering, Zainer, de Hoemborch, Sensenschmidt, Arnold, Paffræt, etc.—the last published being the Paris edition of 1843 in two volumes, translated by Gustave Brunet. The first French translation was printed at Lyons in 1476 by John Batallier; the first Italian at Venice in 1476 by Nicholas Jenson; the first Dutch at Delft in 1472; the first Bohemian at Pilsen circa 1475–1479; and the first English at Westminster in 1483—"by me Wyllyam Caxton."

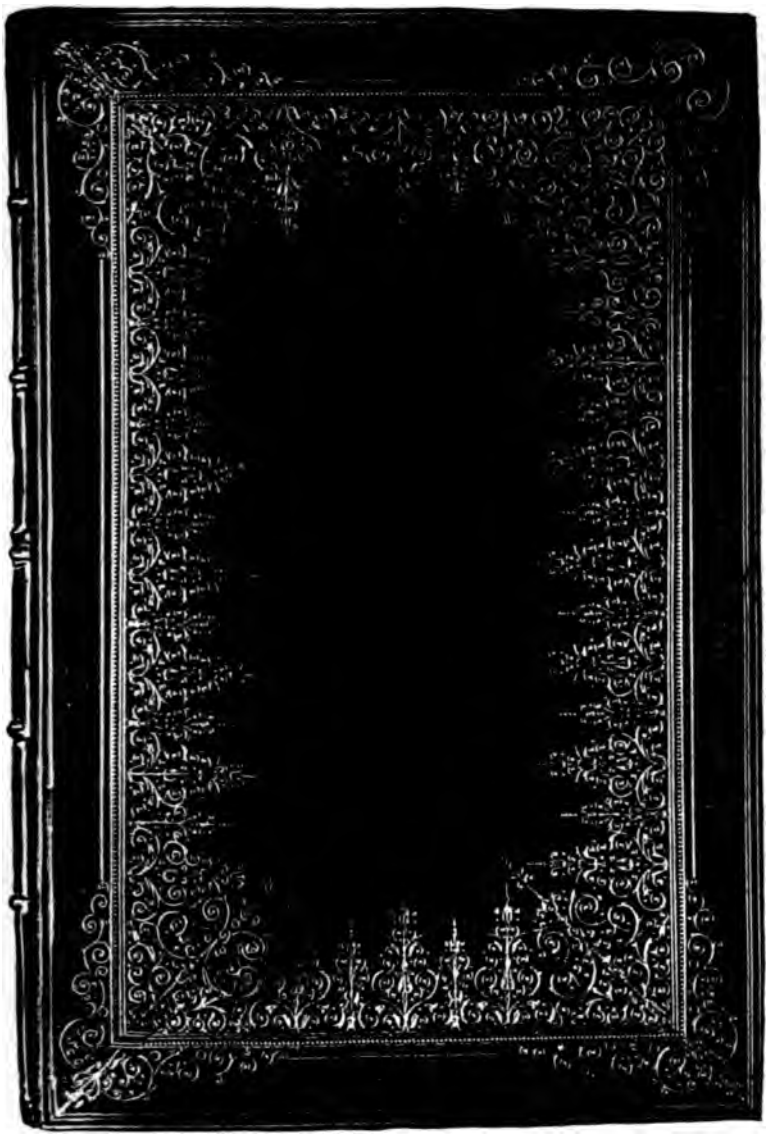
The copy of the "Golden Legend" described above can hardly be equalled in the elegance of the miniatures, the freshness of the vellum, and the legibility

of script by any other manuscript codex of Archbishop de Voraigne's work in existence. Although examples in manuscript of the "Legenda Aurea" may not be quite as rare as "hen's teeth," but few are known, among these being one bequeathed in 1449 by Walter, Lord Hungerford, to Lady Margaret, wife of Sir Robert Hungerford, his son—"my best 'Legend of the Lives of the Saints' in French, and covered with red cloth"—and yet another—a magnificent original manuscript of the "Golden Legend" sold to the Duke of Norfolk in 1803 and claimed to have been—"near five hundred years old," to have been executed for the Queen of Philip de Valois and was described as being—"an immense folio volume, perhaps the most curious of the kind in the world, every leaf of the finest vellum, all the capital letters illuminated in gold and rich colors, with upwards of two hundred miniatures of the different saints, etc."

A description that tallies somewhat with the codex now under consideration, which if not illuminated for a Queen of France must have been executed—on account of ITS GORGEOUS ART-WORK and BEAUTIFUL MINIATURES—for a member of one of the great reigning houses of Europe in the Moyen-Age—possibly for a Visconti or for a De Medici.

MAGNIFICENT FOURTEENTH CENTURY VELLUM EXAMPLE OF JEHAN DE MEUNG—WITH MANY CAPITALS IN GOLD AND COLORS—IN SPLENDID MODERN BINDING BY PETIT, OF PARIS.

360 **MS.**—LE TESTAMENT DE MAISTRE JEHAN DE MEUNG. A FOURTEENTH CENTURY MANUSCRIPT IN OLD FRENCH VERSE ON 33 LEAVES OR 66 PAGES OF VELLUM, WITH 109 CAPITALS IN GOLD AND COLORS. 8vo (eight and a half inches by five and five-eighths), MAGNIFICENTLY BOUND by PETIT, OF PARIS, IN CRUSHED LEVANT DARK BLUE MOROCCO, super-elegant, elaborately tooled back and sides in gold, the last named being pointillé in imitation of lace-work, the ends *doublé*,



["JEHAN DE MEUNG," a FOURTEENTH CENTURY FRENCH ILLUMINATED MANUSCRIPT, AND SPLENDIDLY BOUND IN DARK BLUE LEVANT MOROCCO DOUBLÉ, BY PETIT, OF PARIS. NUMBER 360 OF THE "PENE DU BOIS COLLECTION."]

with SMOOTH, CRIMSON MOROCCO, with most chastely tooled gold borders, pointillé and dentelle, leather joints and gilt edges. SÆC. XIV.

UNIQUE, SPLENDID and ORIGINAL EARLY FRENCH TROUVERE MANUSCRIPT of the fourteenth century on vellum and illuminated in gold and colors.

This relic of the beginnings of the poetry of France, which culminated in a Voltaire and a Hugo, should be of deep and absorbing interest to students of literature. It is one of the few works left to posterity of the writings of the celebrated Jehan de Meung (Meun or Mehun), otherwise known as "Clopinel" or "le Boiteux," one of the authors of the "Romaunt of the Rose," commenced by Guillaume de Lorris, and which later became an early English classic through the genius of Geoffrey Chaucer.

It is in beautiful condition. The vellum is almost as white as driven snow. The script, over five centuries old, is so clear that it can, although in old French, be read with ease by a lower-class public school boy. The colored initials, to the number of over a hundred, are as brilliant and bright with gold as if painted twenty-four hours ago.

And the *reliure* is one of the handsomest modern French bibliopegists can offer as a chef-d'œuvre.

The author of this ancient manuscript was Jehan de Meung, the French trouvere, who was born at Meung-sur-Loire in the thirteenth century, and died in Paris about 1318. This scion of a rich and distinguished family received as profound an education as his time afforded. In the words of a chronicler anent De Meung we learn that he was:—"Solemnel, maistre et docteur en sainte théologie, philosophie trèsparfont, sachant tout ce qui a entendement humain et scible." He was the friend of Dante, whom he met in Paris. But his principal title to fame rests upon the fact of his having completed that grand medieval work, the "Roman de la Rose," begun by De Lorris, and in the thousands of verses which he added thereto Jehan De Meung not only kept to the spirit of the original, but added to that delicate allegory, keen satire of the most subtle character.

Several other works of his were printed in the early portion of the sixteenth century—for details of which the reader is referred to the third volume of Brunet. Among these are the "Miroir d'Alchymie," "le Dodechedron de Fortune," "les Loys de Trepassez avecques le pelerinage maistre Jean de Meung," "la Forest de Tristesse," "le Codicille et Testament de maistre Jeha. de Meun" and "les Sept Articles de la Foy et les Proverbes dorez selon Maistre Jean de Meung."

The "Codicil and Testament" were printed at the end of the "Roman de la Rose" in the three editions of 1735, of "l'an VII." and of 1810. The "Seven Articles of the Faith and the Golden Proverbs according to Maistre Jehan de Meung" were also reprinted under the designation of "Tresor" in the edition of the "Roman de la Rose" of "Meon," and in the editions of 1735 and "l'an VII." under the title of the "Testament de Jehan de Meung."

The engraving illustrative of the beautiful reliure on the above manuscript has been presented in this catalogue owing to the kindness of Howard Lockwood and Co,, publishers of "The American Book Maker," who have loaned the electrotype. A most valuable series of articles on "Bookbinding as an Art and Industry," from the pen of Ingersoll Lockwood, Esq., author, lawyer and Titan, have been appearing for some time past in that very live magazine. The numbers for February, March and April, 1887, each contained illustrations of specimens of book-binding in the Pene du Bois library. Writing up the "Jehan de Meung," as an example of Petit's binding, Ingersoll Lockwood says in the April "American Book Maker":—

"The peculiar excellence of modern French tooling must be sought for in its brilliancy, accuracy and evenness, both as to balance and depth. No matter how mathematically accurate and how brilliant a pattern may be in its general execution, if, upon a close and critical examination of the work, the eye can detect unevenness in the depth of the work, the binding sinks into the category of mediocrity. So, too, a piece of fine tooling loses much of its charm when worked upon poorly made and ill-jointed covers which are either too stiff to open with any ease, or when opened betray a lack of alignment and solidity, without which no book may be said to be well bound. That some of the French binders in their striving for rich and elegant exteriors fell short of necessary mechanical excellence is undeniable. Capé, now deceased, was one of these. His rich and graceful toolings often decorate books which are wofully lacking in strength and solidity. And the same criticism may with justice be made of other famous names.

"But in one respect modern French binders stand upon a vantage-ground which is literally unassailable. They do not attempt to spread upon book-covers any of the exaggerated, ridiculous or fantastic shapes and figures which the 'popular tastes' of the day are so pleased to see stamped upon book exteriors. They turn with ever-increasing reverence and admiration to the works of the old masters, Maioli, Grolier, the Eves, Le Gascon, Derôme, etc., for styles, designs and leading motives.

"To these illustrious predecessors, Capé, Marius-Michel, Petit, Trautz, Lortic, Niedrée, Pagnant, Riviere, Smeers, Thibaron-Joly, Chambolle-Duru, etc., turned, or still turn, for their patterns and designs, just as the truly great *littérateurs* of modern times have followed the safe lead of great masters in the classic ages. In our times, however—and so, too, it happened in the days of the Maioli and Grolier—the real artist, whose trained eye and skillful hand works out the beautiful design which glows upon the cover, is utterly unknown to the general public. The famous firm-style or name of the business house swallows up every individuality and personality under its guidance. This is probably unavoidable ; at any rate, the collector and amateur rarely take thought of any one save the name of the house of which the covers bear the imprint.

"The cut [*i. e.*, of Mr. Pene du Bois's "Jehan de Meung"] on this page represents a Petit gold tooling upon blue levant of very delicate workmanship. The student will perceive that in this piece of work, Petit, instead of attempting to invent something new and startling, preferred to follow the footsteps of one of the older masters in book decoration, namely, Derôme. This pattern may be called a Derôme dentelle border. Naturally, the camera gives only a faint rendering of the effect of this beautiful piece of tooling. The *doublé* is of red levant, likewise richly tooled."

THE GLORIOUS "FIRMIN-DIDOT HOURS," OR PERHAPS, MORE CORRECTLY, KING CHARLES THE SIXTH'S—DECORATED WITH FORTY-THREE MINIATURES AND NEARLY THREE HUNDRED AND FORTY ILLUMINATED BORDERS, ALL HEIGHTENED WITH GOLD—ALSO THOUSANDS OF ILLUMINATED SENTENCE FINIALS AND CAPITALS.

361 **MS.**—"HEURES DE LA SAINTE VIERGE." A MAGNIFICENT MANUSCRIPT IN LATIN, WITH CALENDAR IN OLD FRENCH ON 169 LEAVES OR 338 PAGES OF SPLENDID VELLUM IN BLACK GOTHIC SCRIPT, WITH OCCASIONAL PASSAGES IN RED. *With* 19 PAGE MINIATURES, EXQUISITELY PAINTED *with brilliant* COLORATION HEIGHTENED WITH GOLD, *each with charming capitals and four-sided borders similarly illuminated*—24 SMALLER MINIATURES, *illustrating the calendar, and of* DELIGHTFUL EXECUTION, *with borders in gold and colors*—304 *illuminated pages, other than the above named,* EACH WITH BORDER ON THREE SIDES OF THE TEXT—*three blank pages—and* THOUSANDS OF ILLUMINATED CAPITALS *and sentence finials, all highly decorated and heightened with burnished gold.* Thick small 4to (eight inches tall by five and a half wide), olive velvet, with gilt edges. SÆC. XV.

UNIQUE and regal manuscript of the most splendid character, executed on vellum by a French scribe, and illuminated by miniaturists in the first quarter of

the Fifteenth Century, and most probably for King Charles the Sixth of France.

This loveliest of Hours of the "B. V. M" was one of the medieval art features of the famous Firmin-Didot collection at Paris. It was the property of one of the greatest of modern bibliophiles, and his red and gold library stamp will be found on one of the ends, of which "A la Bible d'or, 1698–1850, Bibliothêca Ambrosii Firmin-Didot" is the legend thereon, between the Greek and Latin mottoes on the pages of an open book, between six other tomes. It was protected at the Firmin-Didot sale and bought in by the Veuve Didot, but who afterwards privately disposed of it.

First, as to the borders. To form an idea of the enormous labor expended upon the decoration of the text of this missal, it can be easily shown that the volume contains nearly 10,000 INCHES or some 900 FEET OF ILLUMINATED BORDER, HEIGHTENED WITH GOLD! Every page of the 335, with script thereon, has a border averaging an inch and a half in width. These 335 borders on the pages, with simple text only, are on three sides thereof—those with miniatures have them on all four sides. This precious volume must have taken years and years to complete—for outside of the miniature paintings there are many thousands of capital letters and sentence finials, all of which, when held against the light, blaze with an iridescent glow from the highly burnished gold, standing up solidly on every page from the mass of beauteous colored decoration.

The rich ornamentation of the borders are very striking. As in almost all the French manuscripts of the beginning of the Fifteenth Century, the decorative principle in MSS. of the Fourteenth Century, consisting of gilded conventional Gothic foliage, are here found with new designs added thereto, introducing actual flora and fauna, with birds like the peacock, the parrot, and others of varied hues. The text, on most of the pages, is separated from the outside border by a listel or fillet, of a golden ground, with small colored ornaments. In the pages with miniatures these listels are developed into a second border which encloses text and painting on three sides.

The nineteen large miniatures are square in shape on the three lower sides—and semi-arched above. Their breadth is uniform, but the height varies. Some of these paintings are by a different hand. Others are particularly noticeable, as showing incontestably the influence of Flemish upon early French art. The 24 smaller miniatures are in the calendar, which is written in old French. It takes up the first twelve leaves. The script thereof is gold, azure and carmine—the numerals are of pure gold. The small miniatures which decorate the calendar are placed in pairs on the recto of each leaf, those at the bottom are of a circular form, and represent the signs of the Zodiac. Those laterally are of a rectangular shape and have for their subjects scenes depicting rural occupations proper to each month, or the recreations of a country life.

It must not be forgotten, in examining this manuscript, that it is over 450 years old, and that the almost miraculous condition and brilliancy of the miniatures and borders are due to the fact that its scribe and painters worked for all time and for the glory of their religion, and not for mere pelf. Their materials and application of them are now nearly a lost art. Hence every page is the best that genius and faithful toil could produce—and but two of the borders, which are slightly rubbed, show aught of either age or use. The volume itself was rebound a century or two ago. When this was done, some of the leaves with miniatures were partially remounted and carefully grafted on to new vellum at the inner margins in order to give greater durability and safety while binding.

A noteworthy feature of the miniatures is the landscapes and occasional architectural details which fill up the backgrounds of even the smaller ones as well as the larger.

The Zodiacal miniatures are not quite the orthodox or conventional ones. January's water-carrier is nude, and while running, upsets the contents of his pitcher. The fishes of February are so large that they each take up a bay. March has a ram which is very lamb-like. April's bull is pawing the ground.

The gemini of May are represented by a blue habited virgin, whose head is decorated with a tall pointed head-dress, and whose arms are tightly lashed around the neck of a callow medieval youth, who seems to rather like it, although astonished. June's boiled lobster is gilded. The lion of July has been starved and looks hungry. The virgin of August holds a palm branch, and has golden hair. September's scales are held unevenly balanced by a handsome woman, whose eyes are not blindfolded. October shows that the medieval artist knew little about scorpions—he has depicted an amphibian more like a crocodile. The "sagittarius" of November is half lion and half medieval archer, and is habited in blue, with a red and brown peaked cap. December's big goat has a fleece as white as snow.

The miniatures on the right-hand side of the different months in the calendar give us an insight into the occupations and costumes of the farmer and peasant of the Middle Ages. They are similar to those depicted in the works of Paul Lacroix on this period, and which were taken from missals. These painted miniatures are as follows:—January, a husbandman seated at table, and his wife or daughter, with tall pointed head-dress, bringing in a dish; February, a stout rustic, seated and blowing up the fire in an open grate with a pair of bellows, while his wife toys with his hair; March, a gardener and female planting; April, the chase, a hunter blowing a horn and accompanied by youthful attendant, habited in red with black cap; May, a male and female riding pillion; June, a laborer mowing, and woman to the left with a pitcher on her head, a basket in one hand and a jug in the other; July, a husbandman reaping and a seated female tying up the sheaves; August, thrashing the grain; September, one farmer sowing—another ploughing; October, treading the vintage; November, husbandman and wife gathering fruit; December, farmer killing a pig with an axe, his wife looking on and holding dish.

The larger miniatures will be now described:—I., "Salvator Mundi"—this is a wonderful piece of portrait painting, three-quarter figure—the eyes blue and features most expressive—the hair dark—the beard and moustache lighter—tunic blue, over which is a red cope with gold border—one hand gives benediction—other holds a crystal orb surmounted by a gold cross—the border to this miniature is very fine, with peacock, two birds with variegated plumes, strawberries and other fruit, foliage and flowers; II., "St. John at Patmos"—the saint, with golden hair, in blue and red habit, holds an open book—beside him an eagle on a barrel holding bunch of palms—the two figures take up nearly the whole of Patmos—to the fore on the mainland is the devil dancing in impotent rage—in the sky an angel—other islands in the distance—two, with cities surrounded by fortified walls; III., "St. Luke"—he is painting the Virgin's portrait, which is on an easel—features of saint very fine—to the fore a winged bull holding label "S. Lucas"; IV., "St. Matthew"—the Evangelist is seated under a canopy attached to what is apparently a monastic house—on his knees an open book, and is in the act of dipping his pen into an inkstand held by a white-robed, blue-winged angel in attendance—architectural details and lineaments of figures most excellent; V., "St. Mark"—like the preceding, St. Mark is engaged in the compilation of his gospel—he is seated within doors beneath a crimson and gold canopy, although side of house entirely open, there is a ruddy fire in the grate—in the foreground the symbolical winged lion; VI., "Madonna and Child"—B. V. M., clad in blue robe and golden-haired, seated reading under a crimson and green tent, the front of which is held up by two angels—in the foreground the Infant Saviour led in a walking machine by an angel—another angel engaged in preparing food for the Holy Child, in a saucepan over a fire on the ground; VII., "the Visitation"—St. Elizabeth with white coif, hands clasped, genuflects before the Virgin, who has a large nimbus around her golden hair and is clad in blue and gold—behind them two female figures, one with box on head, the other a basket, both hold domestic objects on staff upon their shoulders—landscape of medieval castle and town; VIII., "the Crucifixion"—Christ with stigmata on the cross, two thieves on each side, but with their arms tied over the cross-pieces

—soldier in act of piercing the Saviour's side—to the left group of holy women, to the right soldiers in medieval costume; IX., "Descent of the Holy Ghost"—B. V. M. seated in midst of Apostles—the faces gems of miniature painting and most lifelike; X., "the Annunciation"—Virgin kneeling reading, habited in blue and gold with ermine lining—angel with red cope, blue and gold border and blue and gold wings, holds legend "Ave Gracia Plena Dns. tecum," both figures within quadrangle of chateau, displaying on turrets numerous small shields of the royal arms of France, three golden fleurs-de-lys on a blue ground— sun dial on tower—God the Father surrounded by angels in the heavens—capital "D" with peacock in glory and border with strawberries, pheasant, green parrot, peacock, etc., very fine; XI., "Coronation of the Virgin"—Christ with white peaked hat on throne, holding crystal orb—Virgin kneeling before Him attended by angel who holds her blue and gold mantle—three angels with legends and crown above the figures—four angels entirely red in the foreground, all the figures in separate blue firmaments with stars; XII., "Flight into Egypt"—Virgin and child on mule—St. Joseph leading—female attendant with basket on head and staff on shoulder following—handsome architectural background; XIII., "David"—the Psalmist seated within castle court—shield with royal arms of France over gateway; XIV., "the Nativity"—Infant Saviour on the ground connected with golden rays emanating from God the Father in the heavens—Virgin and St. Joseph kneeling—mule with curious expression; XV., "Angel appearing to Shepherds"—one shepherd with hands clasped kneeling, another drinking water from well—in the foreground golden-haired Virgin holding lamb; XVI., "the Presentation in the Temple"—Virgin kneeling and five figures, including high priest, surrounding the altar, on which is the Infant Christ—the background chancel of the Cathedral of Notre Dame of Paris, across which is a blue and gold hanging, on which are the golden lilies of France—male figure to the foreground, evidently a likeness of King Charles the Sixth of France, and his foot rests upon a brass, showing inscription, coats-of-arms and effigy on tesselated floor; XVII., "Visit of the Wise Men"—Virgin seated on richly decorated bed with canopy, one of the magi kneeling, the other two, both crowned, standing, the one to the left in blue doublet pink hose and cod-piece, and pointed black shoes; XVIII., "a Funeral Scene"—four pall-bearers carrying bier with blue pall—four black-robed figures carrying candles on which are shields "argent a bend gules charged with five billets"—other figures, including priests, also architectural details, very fine; XIX., "Pontifical High Mass"—the Pope kneeling offering the chalice—has nimbus around his tonsured head, and gold chasuble with black designs—two tonsured cardinals in attendance, both are kneeling, one holding tiara and the other a pontifical cross—the Saviour, with stigmata and surrounded by the emblems of the Passion, appears in a vision over the altar—in the middle centre are four spirit heads in blue and gold nebulous glory.

The lengthy description of these miniatures is not unwarranted. They are as carefully and minutely executed as in any medieval missal extant. They can only be seen under a magnifying glass to be appreciated, words almost failing to express their beauty and microscopical workmanship.

This entrancingly lovely "Horæ" has been called at the head of this description, the "Firmin-Didot Hours." It should be more properly styled the "Hours of King Charles the Sixth of France, surnamed the "Well-Beloved." Not only is this clearly possible on account of the period of its execution, but by two separate facts—First, that monarch's portrait given in the sixteenth miniature above described, and—Secondly, that many of the miniatures have blended in their composition, shields charged with the royal arms of France. King Charles the Sixth, whose wife was Isabella of Bavaria, reigned on the French throne from 1380 to 1422, and this missal was illuminated before the last named date.

It is, nevertheless, a regal manuscript, whether executed for a King of France or not, it having for its *motif* the rendering of the highest artistic genius and loftiest religious reverence to the "Regina Cœlorum." It is the "Hours of the Queen of Heaven."

SPLENDID FIFTEENTH CENTURY "HOURS" OF FLEMISH EXECUTION, WITH THIRTY MINIATURES, AND HUNDREDS OF CAPITALS—ALL IN GOLD AND COLORS.

362 **MS.**—"HORÆ BEATÆ MARIÆ VIRGINIS, CUM CALENDARIO." A FIFTEENTH CENTURY VELLUM "HOURS" IN LATIN, WITH THE CALENDAR IN OLD FRENCH AND OF FLEMISH WORKMANSHIP ON 160 LEAVES OR 320 PAGES OF GOTHIC SCRIPT IN BLACK. *Highly ornamented with* 15 *large miniatures with capitals and borders in colors heightened with gold*—15 *smaller and similar—and hundreds of smaller capitals and sentence finials in gold and colors.* Small 4to (six and seven-eighths inches by four and five-eighths), dark blue morocco gilt tooled—the ends doublé with morocco of the same color and somewhat similarly tooled, the edges gilt and lettered on the back—"Heures—M. S. Sup. Perg. Sæc. XV." SÆC. XV.

UNIQUE ORIGINAL FIFTEENTH CENTURY "HEURES" ON VELLUM, and the text executed by a Flemish scribe in Latin and French.

This is a beautiful missal. The colors are most delicately painted upon the vellum, which is thin and of superior quality. The gold is highly burnished and the margins measure an inch and a half to two and one-eighth inches in width. The Calendar is peculiarly rich in color and the gold stands out in shining relief from every number or day of the month and from many of the saints' names, which are altogether in metal. Two of the miniatures are very slightly rubbed and the last page a little holed. The borders are particularly delightful. They represent fruit, flowers and conventional Gothic foliage. Some are worked up into geometrical ornamentations, squares, triangles, etc., into which are blended the brilliantly painted floriations.

The miniatures, as stated, are thirty in number. Nearly all have charming landscapes for their backgrounds. The gold on the habits of the personages shown is very lightly and chastely put on. The subjects are of:—I., "St. John Writing with Eagle in Attendance"; II., "St. Luke Compiling his Gospel"; III., "St. Matthew, with Angel"; IV., "St. Mark Reading his Gospel, with Lion"; V., "Madonna and Child, with Angels"; VI., "Virgin and Dead Christ"; VII., "The Annunciation," angel with fleurs-de-lys wand and dalmatic of crimson and gold—the Holy Ghost fluttering above; VIII., "The Visitation"; IX., "The Nativity"; X., "Angel appearing to the Shepherds"; XI., "The Adoration of the Wise Men"; XII., "The Presentation in the Temple"; XIII., "The Flight into Egypt"; XIV., "The Coronation of the Virgin"; XV., "King David before an Altar"; XVI., "The Crucifixion"; XVII., "The Descent of the Holy Ghost"; XVIII., "Job and his Friends"; XIX., "The Madonna and Child"—Virgin crowned seated on dais—the Infant Christ on her knee listening to the music of two angels, one of whom has a harp, the other a mandolin; XX., "The Trinity"—God the Father, with triple tiara and orb in one hand, and other resting on open book, which Jesus also aids in holding—the Dove between them; XXI., "St. Michael slaying the Dragon"; XXII., "St. John the Baptist"; XXIII., "St. James Reading"; XXIV., "St. Christopher and Infant Christ"; XXV., "Martyrdom of St. Sebastian"; XXVI., "St. Nicholas"; XXVII., "St. Katherine"; XXVIII., "St. Barbara"; XXIX., "St. Margaret and Dragon"; XXX., "St. Genevieve."

It is impossible to find a missal more exquisitely finished in the delineation of the faces depicted in its miniatures than the above. All the subjects are minutely, almost microscopically finished, and the work is of such a high order, particularly in the landscapes, visages and shading, that they can only have been executed by one of the great Flemish masters, perchance by the inventor of painting in oil-colors—JOHN VAN EYCK!

HANDSOME MISSAL IN DUTCH AND OF THE FIFTEENTH CENTURY—WITH BEAUTIFULLY ILLUMINATED MINIATURES, BORDERS AND CAPITALS ON VELLUM.

363 **MS.**—"GETYDENBOEK, MET KALENDER." A FIFTEENTH CENTURY MISSAL IN THE DUTCH LANGUAGE, AND CONSISTING OF 191 LEAVES OR 382 PAGES OF VELLUM IN BLACK GOTHIC SCRIPT, *with occasional rubrications, and with* FIVE LARGE PAINTED MINIATURES *and borders, illuminated in colors and heightened with gold—and* 37 *capitals in gold and colors with floriated borders.* Small 4to, (six and one-eighth inches by four and three-eighths). In original calf binding, blind tooled, rounded corners, on wooden boards and rebacked with morocco, two brass clasps. SÆC. XV.

UNIQUE ORIGINAL MISSAL, or "Hours," in Dutch, on vellum.

This is an admirable example of medieval illumination executed in the Low Countries at the beginning of the Fifteenth Century. The vellum is of good quality, and the script is plain and bold, although not large. The margins measure an inch and a half to two inches in width.

All the miniatures have backgrounds of burnished and heavy gold. The first, immediately following the Calendar, which is perfect, represents "the Annunciation." The B. V. M., golden haired and with nimbus, is clad in a red habit, over which is thrown a blue cloak. She is kneeling before a pre-dieu, on which is a book of devotions. An angel in blue and pink habit, with red and blue wings and with golden hair, holds a scroll with the legend—"Ave gratia plena dominus tecvm." The ground is gold, to the right is a red curtain and the floor is tesselated. Around the miniature is blue and green foliage, heightened with gold.

"Christ holding an Orb in One Hand and with the Other giving a Benediction," is the subject of the second miniature. The Saviour is depicted with golden hair, and is habited in a pink robe. Two of His fingers are upraised. The background is of heavy gold and the foreground is green. It has similarly floriated borders to the preceding described painting.

"The Descent of the Holy Ghost" is the third miniature. The Virgin is habited in blue, and upon the nimbussed heads of the Apostles are tongues of fire. The background is gold, the foreground is tesselated and the borders are floriated.

The fourth miniature represents "the Psalmist." His hair and beard are white—he is habited in pink, with a blue cloak, the lining of which is of ermine. His harp is before him. To the right of the golden background God the Father appears in a cloud—the foreground is green, the borders are of gold and colors.

The last miniature shows—"God the Father Holding in a Cloth Three Nude Figures." He is habited in red and blue. The chair upon which He is seated, and the general appearance of His white hair and beard, give the Creator a wonderful likeness to the figure of the Roman Jupiter.

The thirty-seven large capitals are very beautifully executed in colors and gold—the borders are very chaste and of a simple character of decorative treatment. The text is complete, and it is not certain but there may have been another miniature before the page commencing—"Hier beghint die lange cruys."

As an example of early Dutch illumination it is hardly possible to desire a more excellent specimen, and it is in astonishingly good condition. The religious wars after the Reformation make ensamples of Holland workmanship of great rarity.

EARLY FIFTEENTH CENTURY HOURS OF FRENCH WORKMANSHIP ON VELLUM, WITH TEN MINIATURES.

364 **MS.**—"HEURES DE LA SAINTE VIERGE." A FIFTEENTH CENTURY MANUSCRIPT ON 125 LEAVES OR 250 PAGES OF VELLUM AND IN GOTHIC SCRIPT. *With* 10 *miniatures, capitals and borders, forming full-page illuminations in colors heightened with gold and hundreds of capitals in gold and colors.* Small 4to (six and three-eighths inches by four and seven-eighths), handsomely bound by R. W. SMITH in crushed red turkey morocco elegant, handsomely tooled back and corners, broad inside leather borders, tooled with gold, leather joints, edges gilt. SÆC. XV.

UNIQUE Original Fifteenth Century Missal on vellum, with Latin text and calendar, complete and in old French.

This very handsome manuscript is written in a bold Gothic type. The very large number of small capitals and sentence finials, to the number of over a thousand are superbly executed in blue and pink, finished with burnished gold. A few pages are rubbed or have erased later script in some margins, one page is holed and two leaves are lacking, otherwise the MS. is a perfect gem of medieval workmanship. The margins to the text measure two inches to an inch and a half in width.

The miniatures are delightfully painted—the features of the various personages depicted being very minutely and carefully executed. The missal exhibits all the scrupulous care and patient detail so peculiar to the French MSS. of the period of its production. The borders are charmingly finished with fruits and flowers. These are very choice, and are conjoined to a conventional Gothic foliage.

The miniatures represent:—"The Annunciation," the Virgin is in her bedroom seated with an open book on her knees—the angel, golden-haired, red and blue winged, kneels and holds in one hand a staff, at the top of which is a fleur-de-lys; "The Visitation"—St. Elizabeth kneels before the Virgin—each is crowned with a nimbus—on one side is a dwelling-house—on the other a mountain—in the distance is a landscape ending with a castle terminating the perspective; "The Nativity"—St. Joseph and the Virgin kneeling beside the newly born Saviour—two animals in the rear of the stable, which is open at the sides, in the distance being a landscape; "The Angel appearing to the Shepherds"—two shepherds kneeling, one points to an angel in the sky, who holds a label with the motto: "Et in terra"—behind them is a green-clad mount—and in the distance two mountains, both with buildings at their summits; "The Flight into Egypt"; "God the Father crowning the Virgin," both seated on a dais—the decoration behind is of fleurs-de-lys on a purple ground; "The Crucifixion," the Christ with the blood pouring from His side—Centurion cap-à-pie pointing with one finger at the Saviour—one hand holds a curious shield, formed of a human face; "Descent of the Holy Ghost"; "The Psalmist," kneeling, habited in blue, with ermine tippet, and crown on head—a landscape in the distance; "Job"—three of his neighbors are commiserating the lot of the holy prophet, who has his arms crossed over his naked body, the sores on which are being tormented by worms, and below the middle, he is buried in a dung-hill.

THE CELEBRATION OF THE MASS—AN EARLY SIXTEENTH CENTURY VELLUM SPECIMEN.

365 **MS.**—"PRÆPARATIO AD CELEBRATIONEM MISSÆ," ETC. A LATIN MANUSCRIPT IN ROMAN SCRIPT ON 38 LEAVES OR 76 PAGES OF VELLUM. *With rubrications.* Oblong minimo (three and a quarter inches by four and five-eighths), stamped leather, rebacked. SÆC. XVI.

UNIQUE ORIGINAL EARLY SIXTEENTH Century manuscript on vellum. This minimo MS., which is well used, is in its original binding of stamped leather. On the front cover are the letters "E. V.," and on the back the date "1618."

UNIQUE AND MAGNIFICENT COPY OF THE "HOURS OF THE B. V. M." OF GILLET AND GERMAIN HARDOUYN ON VELLUM AND ILLUMINATED BY HAND.

366 **Illuminated Black Letter.**—"HEURES A LUSAIGE DE ROME TOUT AU LONG SAS. RIENS REQUERIR AUEC LES FIGURES DE LAPOCALIPSE." A SUPERB "HOURS" PRINTED IN BLACK LETTER ON 116 LEAVES OR 232 PAGES OF VELLUM. *With 18 page miniatures,* COLORED BY HAND AND HEIGHTENED WITH GOLD—28 SMALLER MINIATURES—*one half page—woodcut borders around every page—and hundreds of small capitals and finials to text in gold and colors.* Octavo (eight and one-eighth inches by five and one-eighth). Old black calf gilt, with Grolieresque designs of interlaced ornamentation in gold. PARIS, SÆC. XV. [1499]

UNIQUE MAGNIFICENT PERFECT EXAMPLE OF VERY EARLY BLACK LETTER and printed "Hours of the Blessed Virgin" on vellum illuminated by hand.

The colophon reads that this splendid "Horæ" was:—"Imprimees a Paris par GUILLAUME ANABAT Imprimeur demourant en la Rue Sainct Jeha. de beauluais a leseigne des Louis pres les grandes escolles de decret pour GILLET HARDOUYN Libraire demourat. au bout du pont au change a lenseigne de la Rose et pour GERMAN HARDOUYN Libraire demourant deuat le Palais entre les deux portes a lymaige saincte Marguerite. Tout pour le mieulx."

The text is almost entirely in Latin, with the exception of a portion of the Calendar, some prayers and litany at the end, etc., in old French. The calendar commences 1500 and ends 1520—the date of imprint can be therefore assigned to 1499.

The strangest feature in this "Hours" is the woodcut on the first page, of which the title, consisting of three lines, occupies but a small space at the bottom of the page. This illustration, which is illuminated in gold and colors, any one not acquainted with the details of ancient bibliography would take for the frontispiece. It is, however, only the Hardouyn device, exhibiting the mytho-

logical scene of "Hercules rescuing Dejanira from the Centaur Nessus." Speaking of the Hardouyns, Gillet and Germain, Dibdin says:—"They were both unquestionably very beautiful printers, and maintained a prodigious traffic in the sale of devotional volumes; their productions being upon the whole fully equal to those of Kerver, Pigouchet or Vostre."

On the verso of the first leaf is a skeleton or anatomical figure, beneath whose legs is a Zany. At the four corners of the page four persons are depicted—one with a monkey, one with a lion, one with a pig, and another with a lamb.

The other page miniatures, all of which are painted by hand, are of:—"St. John the Evangelist"—he holds a chalice, from which issues a serpent, in allusion to his driving the poison in that form from a cup which had been presented to him to drink—at his feet are two corpses—in the background are the would-be poisoner, the Emperor Domitian and attendants—as in all the other miniatures the physiognomies are beautifully painted and will bear the closest scrutiny; "The Kiss of Judas"—the Roman soldiers seizing Christ—Jerusalem in the distance, etc.; "The Church and Justice—Pity and Wisdom"—allegorical—an angel stands behind the four figures—the Trinity in the Heavens, etc.; "the Annunciation;" "The Crucifixion"—Christ and the two thieves on crosses—the Centurion on white horse—Virgin at foot of cross—other figures, etc.; "Descent of Holy Ghost," with the Virgin seated among the Apostles; "the Nativity"—Virgin kneeling before Infant Christ—St. Joseph—male figures around stable—cattle, etc.; "Angels Appearing to the Shepherds;" "The Visit of the Magi;" "The Circumcision"—Virgin kneeling with white cloth in hand—St. Joseph with basket of doves—High Priest in Archbishop's mitre and cope holding Infant Jesus; "Flight into Egypt"—St. Joseph leading mule on which St. Mary and Christ—two angels following—attendant with casket on head; "Death of the Virgin"—soul of B. V. M. ascending to heaven in glory—apostles, etc.; "King David sending Uriah forth to Battle"—Uriah in medieval armor; "The Raising of Lazarus;" and "The Flagellation of Christ."

The most curious of these miniatures is that under which is the inscription:—"Comet. lepereur. Octovien p. sa monutio. de sa sibile vit la glorieuse vierge marie q. tenoit so. petit-enfant." This is explained on pages 277-78 of Clement's "Legendary and Mythological Art" as follows:—"When the Roman Senate decreed divine honors to Augustus [Octavius], he consulted the Tiburtine Sibyl whether he ought to receive them. She replied that it was more becoming for him, whose power was declining, to go away from her silently, for a Hebrew child should be born who should reign over the gods themselves. Or that a king should come from Heaven whose kingdom would never end. Another version relates that the heavens were opened and a vision of the Virgin with the Infant Saviour in her arms, standing on an altar, was shown him, and a voice was heard saying, 'Hæc ara filii Dei' (this is the Son of God). The Emperor adored the vision and reported it to the Senate. And in remembrance of it he erected upon the Capitol an altar inscribed, 'Ara primogeniti Dei.' On this spot stands the Church of S. Maria in Capitolio or the 'Ara cœli.'"

The smaller miniatures are of:—"Saints Luke, Matthew and Mark" (3); Christ with Orb; "The Saviour Rising from the Tomb"; "Holy Ghost"; "St. Veronica with Veil"; "St. Michael and Dragon"; "Christ with Agnus Dei"; "St. John"; "Saints Peter and Paul"; "St. James"; "St. Stephen"; "St. Lawrence with Gridiron"; "St. Christopher and Christ"; "St. Sebastian"; "St. Nicholas"; "St. Claude"; "St. Anthony"; "St. Anne"; "St. Mary Magdalen"; "St. Katherine"; "St. Margaret"; "St Barbara"; "St. Appolonia"; "God the Father"; and "The Annunciation"—one large.

This handsome missal is as fine a printed "Hours" as it is possible to obtain. Not only are the painted large and small miniatures, the capitals and finials to sentences as choice as can be, but the unpainted woodcut borders around every page are beautiful examples of Renaissance ornamentation and the best of their kind—humorous, religious, secular and floriated representation being most artistically treated and blended.

UNIQUE VELLUM HOURS PRINTED BY GERMAIN HARDOUYN, AND ILLUMINATED BY HAND.

367 **Illuminated Black Letter.**—"HORE BEATE MARIE VIRGINIS SECUNDUM USUM ROMANUM TOTALITER AD LONGU. SINE REQUIRE. CUM MULTIS SUFFRAGIIS ET ORATIONIBUS DE NOUO ADDITIS." *Numerous miniatures, capital letters and borders* ILLUMINATED BY HAND IN GOLD AND COLORS. Minimo (five and five-eighths inches by three and three-eighths), crimson plush. SÆC. XVI.

UNIQUE and VERY RARE example of the press of the Hardouins, printed on vellum. The colophon reads that it was—"nouuelement imprimées a Paris par Germain Hardouyn Marchant Imprimeur et Libraire demourat. aud. lieu entre ses deux portes du Palays a senseigne Saincte Marguerite." The calendar commences 1529. This is an admirable specimen, and, with the exception of a few stains hardly worth considering, is in the best condition.

CURIOUS CONVENTUAL AND HERALDIC MANUSCRIPTS.

368 **MS.**—SEVENTEENTH CENTURY HERALDIC AND MONASTIC MSS. TWO LATIN MANUSCRIPTS OF 128 LEAVES OR 256 PAGES, *with* 37 COATS-OF-ARMS *emblazoned in their proper tinctures.* 2 vols. small 4to (six and seven-eighths inches by four and a half), vellum. SÆC. XVII.

UNIQUE ORIGINAL SEVENTEENTH CENTURY MANUSCRIPTS in Latin and of German origin.

These two curious little volumes—bound in vellum taken from a folio choir book—were evidently compiled in the seventeenth century by some monk in the Abbey of Neresheim, which is in Wurtemburg, on an affluent of the Danube, and thirty miles from Ulm. They were apparently his "common-place books," although elsewhere styled "The Journal of the Monastery of Neresheim." The good monk to whom they belonged filled their pages with extracts from the Fathers, from Greek and Latin authors, and, above all, amid many interesting facts relating to his conventual house, with a list of the Abbots of Neresheim, the dates of their elections, their deaths, etc. He gives drawings of the coat-of-arms emblazoned in gold and colors of thirty six successive abbots—from the first, Ornestus, who died A.D. 1096, to the thirty-sixth Memiradus Denich, elected Abbot August the 13th, 1647.

VELLUM DIPLOMA FROM THE UNIVERSITY OF PADUA, DATED 1626.

369 **MS.**—SEVENTEENTH CENTURY DIPLOMA FROM THE UNIVERSITY OF PADUA. A MANUSCRIPT IN LATIN ON 6 LEAVES OR 12 PAGES OF VELLUM, IN ROMAN AND ITALIC SCRIPT. *With full-page gilt floriated border and coat-of-arms, and numerous capitals and portions of the text in gold.* 4to (eight and five-eighths inches by seven and five-eighths), old red morocco extra gilt, with silk ties. SÆC. XVII.

UNIQUE ORIGINAL EARLY SEVENTEENTH CENTURY MANUSCRIPT ON VELLUM.

This most interesting document, dated June the 25th, 1626, is the diploma granted to Peter Weissensee, upon his acquiring the degree of Doctor of Phi-

losophy and Medicine. There are seven original signatures attached of the officials of the University of Padua, viz.: Augustine Belligotti, Cæsar Cremoninus, John Colle, John Prevotius, John Thuilus, Claus Jacobæus Danus and Petrus Merius. There are also named in the document—Christopher Burchard, Caspar Saur and John Valentinus.

The decoration on the first page is floriated in red and gold. Above is a coat-of-arms charged with a passion flower and the crest of a swan on a helmet. Portions of the text not in italics are in gold uncial letter.

This diploma, issued three years after the publication of the first folio of Shakespeare, forcibly reminds one of the opening lines of "The Taming of the Shrew":—

> "Tranio, since—for the great desire I had
> To see fair Padua, nursery of the arts,—
> I am arriv'd for fruitful Lombardy,
> The pleasant garden of great Italy:
> And, by my father's love and leave, am arm'd
> With his good will and thy good company,
> Most trusty servant, well approv'd in all;
> Here let us breathe and happily institute
> A course of learning and ingenious studies."

The University of Padua, one of the most famous in Europe, was founded by Charlemagne, and was restored by the Emperor Frederick the Second in the year 1222. It now embraces nearly 50 professorships, and is attended by some 2,000 students. Connected with the university are an anatomical theatre and botanic garden, both dating from the sixteenth century, and each the first of its kind in Europe.

FAC-SIMILE ON VELLUM OF A RARE EROTIC WORK, AND BOUND BY THOUVENIN.

370 **MS.**—"LES PRÉSOMPTIONS DES FEMMES." AN EIGHTEENTH CENTURY FRENCH MANUSCRIPT ON EIGHT LEAVES OR SIXTEEN PAGES OF VELLUM—WITH CURIOUS DRAWING ON TITLE. Minimo (five and five-eighths inches by three and three-quarters). Elegantly bound by THOUVENIN in crinkled crimson morocco gilt, gold tooled inside borders, and blue watered silk ends. SÆC. XVIII.

UNIQUE AND EROTIC ORIGINAL EIGHTEENTH CENTURY VELLUM MANUSCRIPT IN FRENCH.

This is a fac-simile of the excessively rare edition of the "Conjectures of Women" of William Coquillart imprinted, as the title shows:—"A Roven, Chez Abraham Cousturier pres le Palais: au Sacrifice d'Abraham"—and of which Brunet writes as follows in the fourth volume of the "Manuel du Libraire":—

"Edition originale de cette pièce en vers, laquelle n'est autre chose que la *Rubriche* (sic) commençant *de presomptionibus*, morceau qui termine la première partie des Droits nouveaulx de Guil. Coquillart (voy. ce nom). Cette pièce est réimprimée dans le 3e. vol. du Recueil de M. Montaiglon. Il y en existait déjà une réimpression fac-simile faite à Paris chez Pinard, en 1830, qui n'a été tirée qu'à 42 exemplaires, dont 32 sur pap. de Hollande, 4 sur pap. de Chine rose, 4 sur pap. de Chine jaune-paillé et 2 sur vélin.

"Présomptions signifie ici conjectures. D'apres l'extérieur des femmes, leur air, leur habillement, l'auteur présume leur conduite cachée; et il entre dans des détails grossièrement obscènes."

This vellum fac-simile has a MS. memorandum on one of the ends—"Sale by Sotheby, 1817"—also a pencil note, as follows—"Manuscrit de Fyot, reproduction d'une pièce fort rare." On an end paper is the book-plate of the—"Bibliothèque de Mr. J. Renard."

The French poet William Coquillart was born at Rheims in 1421—he died in

1510. He was the official canon ("chanoine officiel") and grand chanter of Rheims Cathedral. He word-painted the manners of his time and the loves of the bourgeoisie in a lively and natural manner full of truly naive humor and fifteenth century erudition of language. His verse is easy and full of action, but better adapted to comedy than to satire

Brunet devotes over two and a half pages to his works, of which the earliest was printed towards the end of the first century of typography. Jean Treppeul, Galliot du Pre, Alain Lotrain, Jehan Janot, Jeanne de Marnef, and other eminent early printers of Paris printed much of his poetry. The best editions of his complete works are Coustelier's, in 1723; that re-edited by Tarbe, 1847, and by Ch. d'Hericourt, printed in 1857 in the "Collection Elzevirienne."

BEAUTIFULLY WRITTEN MANUSCRIPT OF 650 QUARTO PAGES OF AN UNPUBLISHED WORK — BOUND BY BAUZONNET-TRAUTZ.

371 **MS.**—HISTOIRE DE BELLE-ISLE-EN-MER PAR LE R. P. FRANÇOIS MARIE DE BELLE-ISLE, CAPUCIN, AUTREMENT LE R. P. LE GALLEN, 1754." A BEAUTIFULLY WRITTEN MANUSCRIPT IN FRENCH OF 325 LEAVES OR 650 PAGES OF SUPERFINE WHATMAN PAPER—*with* EXQUISITELY ILLUMINATED *title in* GOLD AND COLORS, *spirited* ORIGINAL WATER-COLOR DRAWING *of Belle-Isle-en-Mer—false title and page with date in* GOLD AND COLORS, *with narrow border—and every page with carefully executed borders of ruled red lines.* Thick 4to (nine and five eighths inches by seven). Bound by BAUZONNET-TRAUTZ in dark brown morocco, tooled inside gold borders, and gilt edges. SÆC. XVIII.–XIX.

UNIQUE ORIGINAL FRENCH MANUSCRIPT, of most carefully executed and beautiful script on Whatman paper.

This is an unpublished history of "Belle-Isle-en-Mer" (Beautiful Isle in the Sea), an island on the Western coast of France and in the Atlantic. Belle-Isle is in the Department of Morbihan, a part of Ancient Brittany. It is some eight miles from Quiberon, which is defended by Fort Penthièvre, and is remarkable as the last stronghold in 1795 of about 7,000 Royalists, who, after a most desperate struggle against the troops of the French Republic, eventually surrendered to General Hoche.

Belle-Isle forms a canton and is defended by its citadel. It was taken by the English in 1761 and held by them until 1763. The population is from 9,000 to 10,000, most of whom are engaged in the pilchard fishery. The island, which is eleven miles by six, is noted for its grain and superior breed of draught horses. It has several small ports, has good anchorage and is nearly surrounded by rocks. The admirable water-color sketch illustrating the manuscript displays some of its salient features.

There are two titles to this unique MS.—the first or false title, which is in gold and colors and is worded as stated above, is surrounded by a dentelle border, of which there is another on the verso of the page upon which is the inscription —"Commencée en 1748 et Finie le 1754." On the back of the water-color marine view alluded to is—"Vue de Belle-Isle-en-Mer, 1840." The second, or real title is similarly worded, but with the addition of the date "1754." It is a beautiful example of modern illumination in gold and colors. The style is somewhat Moresque, with red, green and white, touched up with red, and of diamond or lozenge shape decoration. These are heightened with gold, also the word "Histoire" and line "Belle-Isle-en-Mer," which is of jewelled design. In the

upper part of this illuminated page are two circles of white and crimson, surrounded with gold.

The text of the manuscript commences with the dedication—"A mes très chers et honorés compatriotes," and is signed "F. F. M. D. B. C." This is followed by a preface commencing page 6 and ending on page 26. The work is divided into five books running from pages 27 to 612. Then comes a supplement by the author which is followed by the copyist's certificate and three pages of notes by M. Detaille, Mayor of Belle-Isle.

The certificate just referred to reads:—"I, the undersigned Jean Baptiste le Gallen, nephew of the author, certify the present copy conforms to the manuscript in the handwriting of the author, belonging to M. Detaille, now Mayor ["Major"] of the place, and no other changes have been made than the inscription paragraphs, while in the original, are in the margins, as also some numbered pages of reference, which are not the same in the author's as in this copy. In support of which I have signed, and in this faith I have added to this copy as in the original. At Belle-Isle-en-Mer, October 31, 1789, signed, LE GALLEN, *cadet*."

This history is very complete. The first book commences with "Islands in General"—then refers to the formation of the Island, its antiquity and indigenuous population, of Roman medals found there, a Roman camp, and gives its annals in good narrative and chronologically. Many of the historical references are of importance, as Belle-Isle, being a point of vantage in war-time, played a conspicuous part in medievalism and later times.

The great interest of the MS. is attached to the fact of its having been associated with the fortunes of the Foucquet family. Anciently a seigneury of the King, Belle-Isle became the property of the Foucquets, of whom the most celebrated members in history and literature were—the famous Superintendent Nicholas Foucquet, the patron of La Fontaine and Corneille, and devoted friend of St. Evremond and Madame de Sévigné—and the grandson of the last-named Charles Louis Auguste Foucquet, who was in 1740 made a Marshal of France, in 1758 Minister of War, in 1749 a member of the Académie Française, and in 1748 a peer of France by the title of Duke of Belle-Isle. *Vide* number 431 in the following division of this catalogue.

ARTISTIC EIGHTEENTH CENTURY MANUSCRIPT.

372 **MS.**—"FESTA PROPRIA O. S. B. IN MONASTERIO AD SANCTA MAFFRAM 1776." A LATIN MANUSCRIPT ON 91 LEAVES OR 182 PAGES, WITH ONE PAGE AND TWO HALF PAGES OF MS. INSERTED, ALL IN ROMAN TYPE IN BLACK AND RED. *With four pages ornamented in gold and colors, others with decorations or landscape pen drawings, 14 smaller pen drawings, 99 floriated or rubricated capitals, and numerous arabesque or floriated ornaments throughout.* Small 8vo (seven and one-eighth inches by four), morocco extra gilt, edges gilt. SÆC. XVIII.

UNIQUE ORIGINAL MANUSCRIPT in Latin and of German origin.

The first ornamented full page is the title lettered as above and which is surrounded by sprays of "forget-me-nots." The second full page consists of a wreath of flowers encircling:—"S. M. Antonia," evidently showing the volume was a gift to the Mother Superior of the Benedictine Convent of St. Afra. The third full-page represents a pair of scales depending from a human heart; below the weighted down arm of the scale is the letter "G."—below the other "O." On this page the "sun" and "moon," the letters "A" and "O" and some ferns are represented. The fourth page decoration is the monogram of the "B. V. M." within a glory in the upper half—and in the lower a drawing of a Winter scene. In a three-quarter page is depicted "Autumn" below the monogram "I H S." Two half-pages are devoted to landscapes of "Winter" and "Spring."

MANUSCRIPT TREATISE ON MINIATURE PAINTING, WITH SECRETS FOR THE PREPARATION OF GOLD AND COLORS.

373 MS.—"TRAITÉ DE MIGNATURE POUR APPENDRE AISEMENT À PEINTRE SANS MAITRE, AVEC LE SECRET DE FAIRE LES PLUS BELLES COULEURS, L'OR, ETC. *An Eighteenth Century Manuscript in French of* 68 *leaves or* 136 *pages.* Small 8vo (six and three-eighths inches by three and seven-eighths), bound by QUINET in morocco gilt, gold tooled inside borders, edges gilt.
SÆC. XVIII.

UNIQUE ORIGINAL MANUSCRIPT of the last century in French.

According to a printed cutting on an end paper of the above, this Treatise on miniature painting was attributed by the great French bibliographer Brunet to Lavoye-Mignot. It is very carefully written and the script is clear and easy to follow. There are over a hundred and thirty valuable instructions for the painting of miniatures as well as a large number of secrets as to the preparation of colors and metals for illuminational work.

EIGHTEENTH CENTURY FRENCH MANUSCRIPT.

374 MS.—"LIVRE D'EXAMEN." AN EIGHTEENTH CENTURY MANUSCRIPT IN FRENCH CAREFULLY WRITTEN ON 134 LEAVES OR 268 PAGES, EACH BORDERED WITH LINES RULED IN RED. Small 8vo (over six and a half inches by four), fine old crushed crimson levant morocco, back extra gilt, inside borders gold tooled, and edges gilt on marble.
SÆC. XVIII.

UNIQUE ORIGINAL EIGHTEENTH CENTURY FRENCH MANUSCRIPT in binding of that date and in good condition.

The above MS. consists of 56 separate chapters, each on a particular "Examination of Conscience." These are preceded by "Renouellement de la Profession du Baptesme," "Renonciation" and "Promesse." The script is excellent and the subject matter Catholic.

MANUSCRIPT ON THE SONGS OF FRANCE.

375 MS.—"LA CHANSON FRANÇAISE—RECUEIL PAR E. OUDEN, 1840," etc. Small 8vo (six and seven-eighths inches by four and five-eighths), calf gilt, inside gold borders, lemon edges. SÆC. XIX.

UNIQUE. There are twenty pages of carefully written MS. in the above, which not only contains what is named in the title, but also a portion of a criticism on—"Les Chansons de Desaugiers ou la Journée d'un Epicine—Vaudeville en 5 actes de MM. Theaulon et de Courcy, 1836," and others on "Les Chansons de Beranger [1833]," "Sur la Chanson," etc.

These are bound up with "Memoire Historique sur la Chanson en Général et en Particulier sur la Chanson Françoise, par M. Meusnier de Querlon. To this is a frontispiece engraved by Le Mire after Gravelot. Querlon was born 1702, died 1780, and was the author, among other works, of—"Psaphion, ou le Courtisan de Smyrne."

UNIQUE MS. BEAUTIFULLY WRITTEN BY A PHILADELPHIAN IN 1812.

376 **MS.**—"PIECES ON VARIOUS SUBJECTS by J. S. [JOSEPH SPENCER], PHILADELPHIA, MDCCCXII." A MANUSCRIPT BEAUTIFULLY WRITTEN IN BLUE AND RED IN ROMAN LETTER, AND OCCASIONAL GREEK, on 34 leaves or 68 pages. Small 8vo, old red roan gilt, edges gilt.
SÆC. XIX.

UNIQUE original manuscript containing—"A Speech on the Rise, Progress and Utility of Literature; Musæus, or the Man of Study; on Nature; the Advantages of Knowledge; an Ode to Liberty; an Epigram; the Portrait of a Patriot; the Stranger; a Song on Spring; Hymn to Harmodius and Aristogniton; Notes."

The name of the writer appears at the end of the first piece. The first page reads—"Presented to Miss Mary Coulter, by her sincere friend and admirer, the Author."

UNIQUE COLLECTION OF SOME 2,200 COATS-OF-ARMS COLORED BY HAND.

377 **MS.**—HERALDIC AND MANUSCRIPT COLLECTION, I. E.:—

I. "LIBER A. WAPEN SAMMLUNG." A collection of 76 page coats-of-arms, 16 half-page and 128 smaller, on 58 leaves or 116 pages.

This consists of coats-of-arms of Emperors, Kings, Free (!) Republics, Princes and Dukes, with an Index. Many have numerous quarterings—particularly the first of the Holy Roman Empire. All are emblazoned in their proper tinctures, and all the quarterings, as well as the names of the owners of the shields, are added in MS. Some of these illustrations are original, others are engraved plates with the colors added by hand.

II. "LIBER B. WAPEN SAMMLUNG." A collection of 58 page coats-of-arms, 4 half-page and 296 smaller, on 57 leaves or 114 pages.

Comprising coats-of-arms of the Counts of the Holy Roman Empire, also of some Danish, Swedish, Polish and Prussian Counts, with Index. The same remarks as in note to "I." will apply to this. In both "Libers A and B" the large inserted or pasted coats of-arms are cut out of a collection entitled: "Der Durchlauchtigen Welt—New vermehrter und verbesseter Geschichte-Geschlechte und Wappen Calender auf das Jahr 1740. Nürnberg in Verlegung Christoph Weigels des Altern Wittib Gedruckt bei Lorentz Bieling."

III. "C. REGISTER FUR DIE WAPEN SAMMLUNG." An Index of eight leaves or sixteen pages in MS.

IV. "LIBER D. WAPEN SAMMLUNG. A Collection of 637 coats-of-arms on 45 leaves or 90 pages.

The coats-of-arms in this volume are all originals, first tricked in ink, then filled in with the proper colors. They are the heraldic bearings of the knights and noblemen of the Holy Roman Empire—also of several other noblemen, with Index. The coats of-arms Nos. 354-417 and 435-445 in the above are surmounted with marquisial crowns! Not only are these families not titled, but there are, in Germany, *no* marquises—but only barons and counts—besides the higher nobility.

V. "LIBER E. SAMMLUNG VON ALLEN EINZELNEN PROVINZEN WAPEN." A collection of 761 coats-of-arms on 48 leaves or 96 pages.

In the above are the armorial achievements of all the separate provinces of Europe—as Empires, Kingdoms, Republics, Duchies, Principalities, Counties (? Earldoms), Seignories, etc. All the above are entirely original heraldic sketches painted by hand.

VI. "LIBER F. WAPEN SAMMLUNG VON GEISTLICHEN FURSTEN." A collection of 70 coat-of-arms on 10 leaves or 20 pages.

These are the coats-of-arms of the Princes of the Catholic Church—Popes, Cardinals, Princes of the Holy Roman Empire, Archbishops, Prince Abbots and Abbesses, with Index. All are originals done by hand with the exception of that of the large shield of Cardinal Rohan, Bishop of Strassburg. Between the arms of the abbesses of Gandersheim and Quedlingburg are those of "Doctor Martin Luther."

VII. "LIBER G. WAPEN SAMMLUNG." A collection of 105 coat-of-arms on 14 leaves or 28 pages.

These are the heraldry of the Free Imperial Cities, of the Cities of the Principality (Churfursstlich) of Saxony, of the Duchy of Wurtemberg and of some of the Duchy of Silesia, with an Index. All are original painted or ink drawings.

VIII. "H. REGISTER WAPEN SAMMLUNG." An Index of 16 leaves or 32 pages in MS.

TOGETHER 8 vols. 4to, sewed. SÆC. XVIII.

UNIQUE. This interesting collection of nearly 2,200 heraldic bearings is of the greatest value to students of Heraldry, particularly of Germany, it containing numerous shields not to be found elsewhere. Nearly all the coat-of-arms in the series are colored and drawn by hand. The volumes are of German origin and must have taken many years to study out, as all the emblazonings are painted in the proper heraldic tinctures, an undertaking of great magnitude, and only possible after years of patient study and toilsome research.

ANOTHER HERALDIC COLLECTION PAINTED BY HAND.

378 HERALDIC ALBUMS. *With* 3,325 *coats of arms mostly of German Sovereigns, nobility and landed proprietors—nearly all of which are* PAINTED BY HAND IN THE PROPER HERALDIC TINCTURES. 2 vols. thick oblong minimo, boards. SÆC. XVIII

UNIQUE. The above contains, as stated, over 3,300 different shields. Altogether the two volumes make 688 pages, including the manuscript indices to the various achievements. The heraldic colors are painted by hand on engravings believed to have been taken from Siebmacher's "Wappenbuch," published at Nuremberg in the first half of the seventeenth century, of which there have since been other editions. The last, not yet completed, is much enlarged and altered as to families; many of those in the above albums, it must be supposed, have become extinct in the male line, and are now only represented by females, collateral descendants, or lost heirs.

379 NOUVELLES HEURES GOTHIQUES, D'APRÈS LES MANUSCRIPTS DES BIBLIOTHÈQUES NATIONALES ET PARTICULIÈRES. *Nearly* 200 *pages of* EXQUISITE MEDIEVAL ORNAMENTATION *chromolithographed in gold and colors after ancient missals, together with large* MINIATURES, *etc.* Small 4to, crushed dark green levant morocco, inside gold dentelle borders, watered green silk ends and two pierced and engraved silver clasps of Gothic floriated design, in cloth box.

Paris, *Leroy, Secail & Cie.*, n. d.

380 HEVRES ROMAINES AVEC FIGURES PAR A. QVEYROY GRAVEES PAR A. GVSMAN. *Every page illustrated with woodcut borders, some full-page wood engravings—rubricated throughout.* Small 4to, folded, uncut and loose, in boards.

Tovrs, *Alfred Mame et fils*, 1874

A beautiful volume printed on "papier verge," in the style of the Hardouin and Vostre Hours. The illustrations by Queyroy, engraved by Gusman, succeed in carrying out most delightfully the manner of the fifteenth and sixteenth century printed missals.

THE DUC D'AUMALE'S UNIQUE LARGE PAPER COPY OF THE "ROMAN DE LA VIOLETTE"—WITH TWO SETS OF PLATES, ONE BEAUTIFULLY ILLUMINATED BY HAND IN GOLD AND COLORS.

381 GIBERT DE MONTREUIL. ROMAN DE LA VIOLETTE OU DE GERARD DE NEVERS EN VERS DU XIIIE SIÈCLE, PUBLIÉ POUR LA PREMIERE FOIS D'APRÈS DEUX MANUSCRITS DE LA BIBLIOTHÈQUE ROYALE, PAR FRANCISQUE MICHEL. *With two sets of the beautiful plates, after the original manuscripts, one of the sets being* ILLUMINATED BY HAND IN GOLD AND COLORS. Thick 8vo, crushed red levant morocco extra, inside gold tooled borders, gilt edges, by MULLER. Paris, 1834

UNIQUE, LARGE PAPER, and from the library of the Duke D'Aumale, son of King Louis Philippe. It is stamped with his coat of arms on the title, and was sold as a duplicate copy. The above is No 29 of a limited edition of 200 copies, was printed on vellum, China paper, Holland paper and vellum paper. It is considerably enhanced by the double set of plates, one set of which is illuminated with all the beauty peculiar to ancient missals.

ARUNDEL SOCIETY REPRODUCTIONS IN GOLD AND COLORS AFTER THE OLD MASTERS.

382 MEISTER STEPHEN.—REPRODUCTIONS AFTER, IN GOLD AND COLORS, BEING THE SERIES OF FIVE BEAUTIFULLY EXECUTED CHROMOLITHOGRAPHS AFTER THE ORIGINALS BY MEISTER STEPHEN, OF THE FAMOUS "TRIPTYCH OF COLOGNE." Framed in ebonized triptych, with glass before each of the five pictures.

THESE FIVE MAGNIFICENT ART WORKS were issued by the "Arundel Society, or Society for Promoting the Knowledge of Art by Copying and Publishing

Important Works of Ancient Masters," and which was so named after Thomas Howard, Earl of Arundel—living in the Reigns of James I. and Charles I.—who has been called the "Father of *vertu* in England" and "the Mæcenas of all polite arts."

These grand art works of Meister Stephen are united in one beautiful whole by three ebonized and gold folding frames, with brass Gothic hinges. When extended they measure as an unit 4 feet 8¼ inches by 22 inches.

The centre piece represents the "Three Kings of Cologne"—or "Wise Men with attendants worshipping the Madonna and Child." The side inner panels depict "St. Ursula" to the left, and "St. Stephen of Hungary" to the right. The two outer panels when brought together, in order to close the triptych, form "the Annunciation of the B. V. M."

383 PINTURICCHIO (Bernardino). "ST. CATHERINE OF ALEXANDRIA PLEADING BEFORE HER JUDGES." SPLENDID CHROMOLITHOGRAPHIC REPRODUCTION (21¼ INCHES BY 18½) ISSUED BY THE "ARUNDEL SOCIETY," AFTER THE ORIGINAL IN THE VATICAN at Rome. In black walnut and gold frame, with deep mount and glass.

Pinturicchio studied under Pietro Perugino, and assisted him in many of his principal works, both at Rome and Perugia. Upon the command of Cardinal Francesco Piccolomini, afterwards Pope Pius III., he decorated the Sacristy of the Cathedral of Siena, "with works of such magnitude," says Lanzi, "as perhaps had never before been entrusted to a single master." He was aided by Raffaelo Sanzio, and the same writer states that he had—"painted with much applause at Rome before Raffaelo was born."

384 "MADONNA AND CHILD," SUPERB CHROMOLITHOGRAPHIC REPRODUCTION IN GOLD AND COLORS ISSUED BY THE "ARUNDEL SOCIETY," AFTER ONE OF THE OLD MASTERS, WHO PRECEDED RAFFAELO. In maple and gold frame, with glass.

This beautiful reproduction has two quatered shields at the lower corners. It measures, independent of its black mount, nearly 20 inches by 10 and a half.

SPLENDID WORK ON MEDIEVAL ILLUMINATION.

385 SEGHERS (Louis). TRÉSOR CALIGRAPHIQUE Recueil de Lettrines Initiales, etc., de Moyen Age et de l'Epoque de la Renaissance, par LOUIS SEGHERS, Dessinateur Calligraphe de S. M. LE ROI DES BELGES. *Illustrated with* 46 *loose chromolithographic plates in gold and colors from Early Manuscripts, Medieval Illuminated Works and Incunabula, by* ALBERT DURER *and others.* Oblong large 4to, fresh cloth gilt, portfolio, with pocket. Anvers, *n. d.*

This splendid work has the prefatory matter and index in French, German and English.

386 SOLEIL (Felix). LES HEURES GOTHIQUES et la Littérature Pieuse aux XVe et XVIe Siècles. *Charming etched frontispiece by* J. ADELINE, 24 *fac-simile reproduc-*

tions after printed "Hours," and six original designs of ANTOINE, DUPLAIS, DESTOUCHES. Large 8vo, sewed, uncut. Rouen, *E. Augé*, 1882

No. 254 of LIMITED EDITION of 300 copies, of which 200 only were sold. The title-page is rubricated, and one-half of the text is beautifully printed in handsome Gothic letter. This volume says nearly all that is to be said about the bibliography, typography, etc., of the vellum Hours printed at the end of the fifteenth and beginning of the sixteenth century by Simon Vostre, Thielman Kerver, Gillet et Germain Hardouyn, Jehan de Brie, etc. The plates are in facsimile of their Horæ, also of those of Pigouchet and Godard, as well as of the "Danse Macabre de Kermaria", *i. e.* Dance of Death at Kermaria.

387 DENIS (Ferdinand). Histoire de l'Ornamentation des Manuscrits. *Illustrated with* 140 *page and vignette wood-engravings, after miniatures, capitals, etc., in ancient MSS.* Large 8vo, three-quarters crushed levant morocco, top edge gilt, others uncut. Paris, *Edouard Rouveyre*, 1880

LIMITED EDITION of 600 copies only of this beautifully illustrated and printed volume on the ornamentation of manuscripts.

388 MARCHE (A. Lecoq de la). Les Manuscrits et la Miniature. *Hundreds of fac-similes of miniatures and initial letters from ancient MSS.* Small 8vo, fresh cloth. Paris, *Quantin, n. d.*

III. Original Autographs.

"MALVOLIO.—By my life, this is my lady's hand; these be her very C's, her U's and her T's, and thus makes her great P's. It is, in contempt of question, her hand."—SHAKESPEARE, "Twelfth Night."

INTERESTING LETTER IN ARABIC OF ABD-EL-KADER.

389 ABD-EL-KADER (Sidi-el-Hadji-Ouled-Mahiddin, *the celebrated defender of the Arab Nationality*). A. L. S. in Arabic. 1 p., folio, dated 1276, *i. e.* 1859.

RARE. This letter in the handwriting of Abd-el-Kader and stamped with his seal, is accompanied by a French translation made by Meyer Ali, Interpreter of the Army. It is dated from Damas, where he generously defended the Christians against the murderous fury of the Druses and for which he was made a Grand Cross of the Legion of Honor. The name of this great patriot will be ever remembered in connection with the French conquest of Algeria. For a Mohammedan of his exalted position Abd-el-Kader was singularly virtuous, as he only had three wives and twenty-four children, whereas King Solomon and the Defenders of the Faithful counted theirs by hundreds.

390 ABOUT (Edmond, *author of "La Grèce Contemporaine," etc.*). A. L. S., 1 p., 8vo.

A request for a box at the theatre.

391 ADAM (Adolphe Charles, *French composer, musical critic and author of "Souvenirs d'un Musicien"*). A. L. S., 1 p., minimo. With envelope.

392 ADAM (Juliette Lamber, *French authoress*). A. L. S., 1 p., 8vo.

Juliette Lamber is one of the most notable French women of the age. After the death of her second husband, Antoine Edmond Adam, the distinguished French statesman, her house became one of the great political and literary centres of France, where was founded "La Nouvelle Revue," and many of the political movements of Léon Gambetta.

393 AMERICAN AND ENGLISH LITTÉRATEURS. Signatures. (13 pieces)

Includes signatures of—Goldwin Smith, Edgar Fawcett, Bonamy Price, Leone Levi, Richard Grant White, Julian Hawthorne (2), Edward A. Freeman, Elizabeth Stuart Phelps, Henry James, etc.

LETTER OF ANNE OF AUSTRIA WITH HER SIGNATURE TO THIS IMPORTANT HISTORICAL STATE PAPER.

394 ANNE OF AUSTRIA (*Queen Regent of France, mother of Louis XIV., wife of Louis XIII. and daughter of Philip II. of Spain*). L. S., 1 p., 4to, dated "Melun, le 24 Juin 1652."

EXTREMELY RARE. This letter, written to Monsieur Frual, Seigneur de la Turoliere, is signed in bold script "Anne," is addressed, and has two wax seals of the Queen Regent, with crown, and impaled shield of France and Spain. It refers to Louis XIV. as "Roy monsieur mon Filz," speaks of the regard in which the writer holds M. Frual and wishes to see him in association with important matters of state before he leaves for Dauphiny on his way to Piedmont.

Anne of Austria was virtually separated from her husband for nearly a quarter of a century through the machinations of Cardinal Richelieu. She became Queen Regent in 1643 and Cardinal Mazarin was chosen as her chief adviser. Two curious personal peculiarities are related of her in the biographies—"her antipathy to roses, so strong that, while passionately fond of flowers and perfumes, she could not endure even the picture of a rose; and the extraordinary delicacy of her skin, which made Mazarin remark that 'if her majesty were condemned to the infernal regions, her hell would be to sleep in brown hollands'"

395 AUBER (D. F. E., *the great French musical composer, author of "Fra Diavolo," etc.*). A. L. S., 1 p., 8vo.

Note to Monsieur Denis requesting the pleasure of being permitted to have a box to see "L'Ambassadrice."

396 AUGIER (Guillaume Victor Emile, *French dramatic poet, Commander of the Legion of Honor and Member of the "Academie Française" and of the Institute*). A. L. S., 1 p., 8vo.

Emile Augier, by an imperial decree of July 27, 1870, was made a Senator of France—"pour services rendus par ses productions litteraires."

397 AUGIER. Another. A. L. S., 1 p., minimo.

Augier returns a domino with his thanks and a "pour boire" for the "garçons."

398 BARRY (X., *French officer on the staff of General Gardanne*). A. L. S., 2 pp., 4to, dated "13 Floreal l'an 7e de la R. Française."

399 BECCHI (Fraltuoso, *Secretary of the Academy of Gasea*). A. L. S., 2 pp., 4to, dated "Florence, August 12th, 1838."

400 BERANGER (Jean Pierre de, *the great French poet*). A. L. S., 1 p., 8vo.

Interesting letter from Beranger to M. Blaize, nephew of Lammenais.

401 BERAT (Frédéric, *French poet and ballad writer*). A. L. S., 1 p., 8vo.

Letter to the editor of "L'Artiste."

402 BERLIOZ (Louis Hector, *French musical composer, critic and author*). A. L. S., 1 p., 8vo.

Note to—"Mon Cher Seligman."

INTERESTING LETTER OF CARDINAL DE BERNIS.

403 BERNIS (François Joachim de Pierres de, *Cardinal, poet, Minister to Louis XV., and French Ambassador*). A. L. S., 1 p., small folio, dated—"a Albano ce 17 Octobre 1787."

EXTREMELY RARE and interesting, being a letter to M. de Latour, President of the Parliament of Provence and Intendant of that province at Aix. Cardinal de Bernis, whose fame as a poet has reached our days, does not exhibit much romance in this document. He instructs M. de Latour, on behalf of the Pope and the Cardinal Secretary, to have arrested Count Carrati and Anne Marchioness Massa, who have eloped from Bologna and embarked at Leghorn for Marseilles.

Cardinal de Bernis, one of the most remarkable men of the reign of Louis the Fifteenth, owed his dignities to the friendship of Madame de Pompadour, whose dimples he had flattered in his "Petits Trous":—

"Ainsi qu' Hebé, la jeune Pompadour
A deux jolis trous sur la joue;
Deux trous charmants ou le plaisir se joue,
Qui furent faits par la main de l'Amour."

For these and other erotic verses the King's mistress had him made a Cardinal, Ambassador to Venice, Minister of Foreign Affairs, etc. In his early days his Eminence was the boon companion of Voltaire, Buffon and Fontenelle, as well as the intimate of Madame Dupin and the Princess de Rohan. Marmontel says of de Bernis—"bien joufflu, bien frais, bien poupin, en compagnie du gentil Bernard, il amusa de ses jolis vers les joyeux soupers de Paris."

404 BOISSANVEUR (*Captain in the French Navy*). A. L. S., 2 pp., 4to, dated—"Brest, le 27 Vendemiaire, l'an 11 de la Republique Française une et indivisible."

RARE. This interesting souvenir of the First French Republic is written on paper headed "Liberté, Egalité—Le Capitaine de Vaisseau chef de Mouvement du Port," and to the "Contre Amiral chef militaire de le Marine."

405 BOURBON (Louis Auguste de, *Count of Toulouse, Admiral of France, etc.*). Document signed and dated—"Paris, le 22 Mars, 1721." 1 p., folio.

RARE. This is an order to pay 11,000 livres for naval expenses. It is signed by the Count of Toulouse, the bastard son of Louis the Fourteenth, by his mistress Madame de Montespan. He was born 1678, and died 1737, leaving a son, the Duke of Penthièvre, who, by his wife, Mary of Modena, had two children, I.—Prince de Lamballe, whose wife, Louisa of Savoy, was murdered by the Revolutionists in 1792, and II.—Louisa of Bourbon, the wife of "Egalité," Duke of Orleans, guillotined in 1793, and the father of King Louis Philippe.

406 BOURGOING (Jean François de, *Baron, diplomat and author*). Autograph Memorandum signed, 1 p. and dated —"Leipzig, May 31, 1809."

RARE. Baron de Bourgoing was born at Nevers in 1748, served early in the French army, and successively acted as Secretary of Legation, and lastly as Ambassador at various courts. He died while Envoy at Dresden, in 1811. His principal works are—"The Picture of Modern Spain," and "Historical and Philosophical Memoirs of Pius VI."

407 BRIBES (Vincent, *Adjutant-General in the French Republican Army*). A. L. S., 3 pp., small folio, dated—"an 8me de la Republique."

RARE. An interesting official letter written to the General of Division Gardanne, one of the principal commanders of the army of the First French Republic. The paper has a printed heading with a vignette of the "Goddess of Liberty."

408 CAPEFIGUE (Jean Baptiste Honoré Raymond, *French historian and publicist*). A. L. S., 1 p., 8vo.

INTERESTING LETTER, respecting communications to the "Figaro." By one of the most prolific and eminent authors of France in the nineteenth century. He was born in 1802, and died 1872. His most charming works are his lives of Madame Pompadour, the Countess du Barry, Mdlle. de la Valliere, Madame de Montespan and others of the same genre.

409 CARAFA DE COLOBRANO (M. H. F. A. V. P., *musical composer, born*, 1785; *died*, 1872). A. L. S., 1 p., small 8vo. 1835.

The celebrated musician, Carafa, is best known to us in these days by his "Massaniello," an opera as remarkable for the popularity of its melodies, as for its instrumentation. In early life, Carafa was a soldier and was decorated by Murat with the Legion of Honor. At the time of his death he was a member of the French Institute and of the Academie des Beaux-Arts.

MOST INTERESTING STATE DOCUMENT RELATIVE TO THE FRIENDLY RELATIONS OF THE GREAT NAPOLEON WITH THE U. S.—A LETTER FROM THE DUKE OF VICENZA.

410 CAULAINCOURT (Armand A. L., *Duke of Vicenza, aid-de-camp to Napoleon, statesman and diplomat*). L. S., 1 p., small folio, dated—"Paris, April 10th, 1815."

DEEPLY INTERESTING. This is a letter sent by the celebrated Duke of Vicenza during the "Hundred Days" while Minister of Foreign Affairs to William Harris Crawford, the U. S. Minister to France, enclosing a personal letter from the Emperor Napoleon to the President of the U. S., informing him of his return from Elba and desiring a continuance of the friendly relations which had existed between France and this country.

411 "CHAM" (*i. e.*, Count Amédée de Noé, *French caricaturist*). A. L. S., 1 p., 8vo.

Signed "Cham," and over the signature is the line "Je vous embrasse sur le front." This is a note addressed to Charles Francois Marchal, the artist and pupil of Francois du Bois. Cham on the superscription calls this unfortunate painter, who committed suicide on account of loss of eyesight, "notre peintre." "Cham" took his pseudonym from the fact that his father, the Count de Noé, cursed him on account of his desire to become an artist. "Cham" is the French for "Ham," the son of "Noe."

412 CHARDIN (Jean Baptiste Simeon, 18*th century French artist*). SEPIA SKETCH. 4to and signed.

As Mr. Pene du Bois purchased this from the Alfred Bovet collection of autographs, it is placed, although a drawing, in this division. It represents a savant seated before a desk on which he is writing—in front of him is a globe, picture and other objects. On the floor is a coffer signed "Chardin."

This artist has been compared by his countrymen to Gabriel Metzu. He was a member of the Royal Academy at Paris and one of the portrait painters to the King.

413 CHERUBINI (L. C. Z. A., *composer and founder of the French Conservatory of Music*). Document signed, 1 p., 8vo, dated—"Paris, Dec. 20, 1827."

This is a certificate given by the great composer to L. J. Morin and is signed and stamped by Cherubini as the Director of the "l'Ecole Royale de Musique et de Déclamation." When Beethoven heard the composer's opera of "Faniska" he said that Cherubini was the first dramatic composer of his time, and Haydn embraced him and called him his son. He was for twenty years the principal of the Conservatory of Music, had been connected with that institution for forty-eight years and was the instructor of thousands of eminent musicians.

414 CHOISEUL (Duc de, *Major-General of the National Guard of Paris and diplomat*). L. S., 1 p., 4to, dated—"May 6th, 1820."

This is a confidential letter from the Duke to the Baron de Monville, Colonel of the 10th Legion, headed "pour vous seul" and requesting, him in view of possible revolutionary trouble, to pay the most scrupulous attention to everything said and done in his legion. It is in fact a letter in which one nobleman asks another to act as a "mouchard."

415 CLERMONT TONNERRE (*Duke, Minister of War and General*). Document, 2 pp., small folio, and dated—"Paris, April 20, 1822."

This document, with printed head of the "Etat Major-General Garde Nationale de Paris," is signed by the Duke as Major-General and is addressed to the Count de Vaulgrennaud, Colonel of the 10th Legion.

416 COPPEE (Francois Edouard Joachim, *French littérateur and archivist of the Comedie Française*). A. L. S, 1 p., 8vo.

This note, entirely in the handwriting of this distinguished poet and dramatist, is a recommendation of Mlle. Maria Barthelemy as an aspirant for histrionic honors.

417 CORMENIN (L. M. De la Haye, *Viscount and French publicist*). A. L. S., 1 p., 8vo.

Signed. This is an interesting letter from Viscount de Cormenin, who died in 1868, to Villemain, the celebrated historian.

418 COROT (Jean Baptiste Camille, *painter and officer of the Legion of Honor*). A. L. S., 1 p., minimo.

A brief note to Petit, the Parisian art connoisseur, and entirely in the handwriting of the great French artist of whom Jarves wrote:—"Corot stands apart. Critics call him a master."

419 COURCELLES (J. B. P. J., *Chevalier de, historiographer and genealogist*). L. S., 1 p., 8vo, dated—"March 25th, 1822."

The Chevalier de Courcelles was the director of the "Bureau Général de la Noblesse de France." Originally a notary, he started in the genealogical business by purchasing the heraldic cabinet of Viton de Saint Allais. He wrote nearly thirty volumes of genealogy. Those on the ancient nobility of France have always been deemed authoritative.

420 COUTURE (Thomas, *historical painter and author of the "Romains de la Decadence"*). A. L. S., 2 pp., 8vo; also a pen sketch made by COUTURE in 1846 representing a

"gavroche"; also etched portrait of COUTURE made by LEON LA ROCHE in 1847. (3 pieces)

VERY INTERESTING, and from the Alfred Bovet Collection. The sketch of the Paris gamin made by this artist is signed by G. G. Chardin, his brother painter, who writes above his name that it was made by Couture, at his house, in 1846. The letter of Couture is very curious. He requests a general high in the service of the Emperor Napoleon III. to repudiate on his behalf to his Majesty an abominable forgery which had appeared in the "Figaro." He always wishes to remain in the service of the Emperor, and has no time to lose in hunting down literary rascalities, and to give the lie to calumnies.

421 CUVIER (G. L. C. F. D., *the great French naturalist*). A. L. S, 1 p., 4to.

This is a letter of Baron Cuvier, one of the most celebrated members of the French Academy, written by him as temporary director of the Museum of Natural History, to the almost equally eminent naturalist, Lacépede, in which the writer expresses his regret at a letter of resignation. After the death of the last named, in 1825, Cuvier pronounced the eulogy on him.

422 DAUMIER (Honoré, *French caricaturist*). A. L. S. in pencil, 2 pp., 4to; also grotesque caricature of gentleman taking off his hat most politely to a lady, and thus exposing the baldness of his cranium. (2)

Daumier, one of the oldest artistic contributors to the "Charivari," died in 1879, after his humorous sketches of a radical political character had been renewed after an interval of nearly twenty years, caused by the hostility to him of the "man of Sedan." He ranks in French caricature alone with Gavarni and Cham. The back of the sketch described above is covered with MS., and his autograph letter is written on matters artistic to his brother artist, Jeanron.

423 DE LA CROIX (F. V. Eugene, *painter, Member of the Institute and Commander of the Legion of Honor*). 1 p., 4to.

MOST RARE. This valuable piece was purchased, like the preceding number, by Mr. Pene du Bois at the sale of the Alfret Bovet Collection. It had been previously bought by its former owner at the sale made after the death of Eugene De la Croix. It is partly autographic and partly aquarelle. The MS. consists of memoranda relating to the male and female figures and architectural studies made by the artist at Tangiers during his celebrated voyage to Morocco in 1832. The sketches are colored. At the Oppenheim sale, Paris, in 1877, the Duke D'Aumale paid for his "Two Foscari" seventy thousand five hundred francs.

"That which makes De la Croix the greatest artist of the nineteenth century, and perhaps the last of the grand family, is that he unites all the faculties of the painter, the poet and the historian by an innate power and a profound knowledge."—SYLVESTRE.

424 DE LA ROCHE (Hippolyte, *called* Paul, *artist, member of the Institute, officer of the Legion of Honor and professor of painting at the "Ecole des Beau-Arts*). A. L. S, 1 p., minimo.

This is a note from Paul De la Roche to the celebrated French physician and author, Trosseau, in which he asks him to come as quickly as possible to his house as—"one of my children is suffering."

At the San Donato sale De la Roche's painting of Lady Jane Grey sold for one hundred and ten thousand francs, and at the Delessert sale in 1869 his St. Cecilia brought £840, nearly one hundred and seventy thousand francs.

425 DORÉ (Gustave, *French painter and Chevalier of the Legion of Honor*). A. L. S., 1 p., 8vo, and dated—"February 27, 1873."

Interesting, and relates to the editions of a work illustrated by him.

426 DROZ (Antoine Gustave, *French littérateur*). A. L. S., 2 pp., minimo, dated—"Dec. 30, 1871,"

Droz will be ever remembered by his first work, entitled—"Monsieur, Madame et Bébe."

427 DUMAS (Alexander père, *novelist and dramatist*). A. L. S., 1 p., 8vo.

This is a billet doux of the greatest writer of fiction, in which he makes an assignation with his "dear Marie," at three o'clock in the afternoon, if she has nothing to do, and wishes to "causer" with her. He ends the note with "mille tendresses. A. Dumas." Evidently showing that the author of "Monte Cristo" had as little fear of being compromised as years after, when he had his photograph taken with Ada Isaacs Menken in an almost nude condition.

428 DUMAS (Alexander fils, *novelist and dramatist*) A. L. S., 1 p., 8vo.

A note from the author of the "Lady of the Camelias" to an acquaintance asking him not to call until three or four o'clock, as he always works until then.

429 DUMAS, THE YOUNGER. A. L. S., 1 p., 8vo.

VERY CHARACTERISTIC. The writer desires a friend to delay a visit, as he has to take an emetic.

430 DUMOULIN (Charles, *General of the first French Republic*). Document signed and dated at Caen—"l'an VIII. de la Republique Francaise, une et indivisible." 2 pp., small folio.

This document, which is signed by Dumoulin as General of Brigade, relates to the sum of thirty-four thousand "livres" imposed upon the southern cantons of the Department of La Manche.

431 FOUCQUET (Charles Louis Auguste, *Duke of Belle Isle, Marshal of France and Minister of Louis the Fifteenth*). L. S., 1 p., 4to, dated—"Metz, 1738."

The Duke of Belle Isle, one of the greatest statesmen and generals that France has produced, was born in 1684, and died in 1761. He distinguished himself in the war of the Spanish Succession, became Lieutenant-General in 1732, took part in the siege of Philipsburg, and procured the cession of Lorraine to France. Created Marshal of France about 1740, he commanded in Germany against the Imperialists, took Prague, was sent as Ambassador to the Diet at Frankfort, and procured the election of Charles VII. Being taken by the English, he was brought to England, where he was confined some months. He was afterwards created duke and peer, admitted to the French Academy, and made Minister of War in 1757.

Vide—"History of the Belle Isle," No. 371 in the previous division of this catalogue.

432 GARDANNE (Stanislas, *General in the army of the First French Republic*). A. L. S., 2 pp., 4to, and dated—"22 Brumaire An 8," letter of 3 pp., 4to, dated "February 28,

1814," from the brother of GEN. GARDANNE to his widow; document, 3 pp., small folio, signed with numerous signatures, sealed and dated—"An huit," from the municipality of Cresson to GENERAL GARDANNE; document signed, 2 pp., small folio, from the Prefect of the Department of Var to the Minister of War in relation to the claims of CAPTAIN GARDANNE for promotion; document with four signatures of officers and seal of 81st Regiment of the Army of Italy in reference to CAPTAIN GARDANNE, dated Padua, June 7th, 1808. (5 pieces)

433 GEROME (Jean Leon, *French artist, Member of the French Institute, officer of the Legion of Honor, grand medallist, etc*). A. L. S., 1 p., 8vo, dated—"Oct. 6th, 1868."

This is a letter from the great painter Gerome to a friend, expressing his sorrow at the death of Monsieur Lefevre.

434 GOUNOD (Charles Francois, *musical composer and Member of the French Institute*). A. L. S., 1 p., 8vo, dated—"Oct. 10, 1879."

Gounod will have an immortal fame as the composer of "Faust."

435 GROS (Antoine Jean, *Baron, historical painter*). ORIGINAL PEN-AND-INK DESIGN, with his signature and fourteen autographic lines, oblong 4to.

Purchased by Mr. Pene du Bois from the Bovet collection.

This design represents a man seated and digging his nails into his chest—he has a remorseful expression. Baron Gros explains his subject in reproducing a passage from Mirabeau, in which the great orator describes the remorse which assailed both Oliver Cromwell and Clive, the founder of the British Empire in India.

436 GUIZOT (F. P. G., *statesman, historian, etc.*). A. L. S., 1 p., 8vo.

This letter from Guizot requests that an office-seeker of the name of Gustave de Castillon shall be sent as a courier to Russia. The historian informs his correspondent, whom he styles Monsieur le Marquis, that the Duke de Montebello has promised that his friend shall have the desired position.

437 GUIZOT. Another, from the same. 1 p., 8vo, and dated from—"the Ministry of Foreign Affairs.

438 HALÉVY (F., *musical composer*). A. L. S., 2 pp., 8vo, dated—"February 19, 1849."

Interesting letter, by one of the greatest composers of France, relative to matters theatrical, by the uncle of the celebrated dramatic author Ludovic Halévy, and brother of the French littérateur Léon Halévy.

439 HENRIOT (Francois, *French revolutionist and commander of the Revolutionary Guard of Paris*). Document signed "le Commandant Gal., HENRIOT," 1 p., 4to.

DEEPLY INTERESTING document, in which the audacious and infamous Henriot orders the "Citizen Montalant" to be confined in a secret cell at the prison de l'Abbaye. Henriot was military commander of Paris during the Reign of

Terror. At the time of the breaking out of the Revolution he was a convicted felon. In the terrible scenes of August and September, 1792, he headed the Sans Culottes. The triumph of Marat made him Generalissimo of the National Guard. On the occasion of the arrest of Robespierre by Barras he was hurled half drunk out of a window at the Hotel de Ville and was executed the day following along with Robespierre.

SPLENDID SIGNATURE OF KING HENRY THE FOURTH TO A MOST DEEPLY INTERESTING LETTER OF HISTORICAL IMPORTANCE.

440 HENRI IV. (King of France and Navarre). L. S., 1 p., folio, and dated—"Tours, March 26th, 1589."

MOST RARE. This is a relic of the hero of Ivry and is of the deepest interest. It is a letter written by Henri, then King of Navarre, to the Count of Vireville, requesting him to devote all his attention to counteracting the plots of the conspirators who have threatened his life. In view of the assassination of Henry IV. by Ravaillac a few years later, this letter is of great importance. It was written in the year of Henry of Navarre's accession to the throne of France and previous to the assassination of his brother-in-law and predecessor, Henry III.

Henry the Great and the Good, as the lower orders of France up to the time of the Revolution used to call him, was full of excellent qualities, but—"Inordinate love of women was his worst fault, the cause of much evil in his own and succeeding reigns, for his prodigality and weak indulgence to his favorite mistresses, Gabrielle d'Estrees and Henrietta d'Entragues, and his affection for his natural children, which they bore him, were a scandal to the nation and a source of impoverishing embarrassment to the Government."

441 HERCAULT (Pons de l', *French deputy*, 1837). A. L. S., 2 pp., 8vo.

The tenor of this statesman's note is—"that God proposes but woman disposes."

442 HUGO (Victor, *author*). A. L. S., 1 p., 4to, dated—"Paris, July 19, 1849."

A letter from the author of "Les Miserables" to the Duke de Sotemayor, Ambassador of Spain, in which he thanks that noble for services rendered in connection with Louis Bastida.

443 HUMBOLDT (Alexander Von, *author and scientist*). A. L. S., 2 pp., 4to, dated—"Berlin, March 4th, 1844."

Addressed to Monsieur Frederic Lacroix, Paris. Written in French, full of matters geographical and in which Humboldt calls himself an almost antediluvian traveler.

444 HUMBOLDT. A. L. S., 3 pp., minimo. A French letter of a personal and social nature.

445 JACOB (Count, *Admiral of the French navy, born* 1768, *died* 1854). Document signed by the officers of the frigate "Bellona," and COUNT JACOB as Captain, and dated—"an 6 de la republique." 2 pp., folio.

446 JACQUE (Charles Emile, *painter and etcher*). A. L. S., 1 p., 8vo.

VERY INTERESTING autograph letter and somewhat curious. Jacque writes to a picture dealer and asks him in true Bohemian phraseology to let him have four hundred francs. At the bottom of the note is a sketch in which the artist depicts himself with sabots, surrounded by chickens and holding out his hand for the four hundred francs, which the dealer is trying not to find in his vest pocket.

447 JANIN (Jules Gabriel, *French critic and author*). A. L. S., 1 p., 8vo, dated April 5, 1859.

Jules Janin writes to Amyot that Gérome wishes to borrow certain daguerreotypes. Amyot endorses the letter by writing to M. Leblanche, asking him to oblige the celebrated artist.

448 JANIN. A. L. S., 2 pp., 8vo.

A letter to an intimate friend on matters domestic and social.

449 JOLY (Francois). Document signed and relating to pecuniary and other transactions between the JOLY, DUBOIS and GARNIER families in the year 1666. 1 p., small folio.

450 LAHRBUSH (Friedrich, *captain*). A. L. S., 1 p., 8vo.

The writer was famous on account of having died at the age of 111 years and 25 days.

451 LAMARTINE (Alphonse M. L. P. De, *President of the Second French Republic, poet, etc.*). A. L. S., 2 pp., small folio, dated—"Florence, May 20, 1827."

In this letter, addressed to the Marquis Clermont-Tonnerre, Minister of War, Lamartine, in his official capacity as Charge-d'-affaires in Tuscany, requests the services of the Minister on behalf of Count Bentivoglio, a former officer under Napoleon, who desires to return to the French army.

452 LAMARTINE. A. L. S., 1 p., 8vo.

Lamartine requests his friend Poujoulat, the distinguished French littérateur, to have inserted in his journal an account of an oration which he has to pronounce at the Hotel de Ville.

453 LAMARTINE. A. L. S., 1 p., 8vo [March 13, 1839].

A note from the poet to the Countess de Girardin relative to his having broken an engagement in order to attend her reception. Stamped in the corner with Lamartine's initials and coronet.

454 LAMENNAIS (Felicite Robert de, *polemical author*). A. L. S., 1 p., 8vo, dated—"July 31, 1841."

The Abbé Lamennais, who, it is asserted, became a heretic because Leo XII. would not promote him to a cardinalate, writes in this letter to Monsieur Parisot asking for an authorization for Meissonier to see him at Saint Pélagie. The request was evidently granted, as the note is endorsed in French—"once a week."

455 LA TOUR-DUPIN (*French Minister of State*). A. L. S., 1 p., 8vo, dated—"June 13, 1767."

456 LECUREUX (*the French bibliophile*). A. L. S., 1 p., 8vo, "October 27, 1858."

A bibliographical note in reference to a rare work. The writer's life has been told by Octave Uzanne.

457 LEGENDRE (A. M., *the eminent French mathematician and Member of the Academy*). Document dated "an trois" and signed by LEGENDRE and fourteen other members of

the National Convention, including LOMONT, DUBOIS-CRANCÉ, MERLIN, etc. 2 pp., folio.

This document has the printed heading of the National Convention above e official seal of the Goddess of Liberty. Before and after the great French evolution Legendre received naught but honors from the various governments France, but in 1824 Louis XVIII. deprived him of a pension of three ousand francs because he had not voted in the Academy for the ministerial ndidate.

;8 LITTRÉ (Emile, *publicist and philologist*). A. L. S., 1 p., minimo, dated—"Oct. 19, 1875."

IPORTANT HISTORICAL AND STATE DOCUMENT WITH THE SIGNATURE OF LOUIS THE THIRTEENTH.

;9 LOUIS XIII., *King of France.* A DOCUMENT SIGNED BY THE KING AND COUNTERSIGNED, 5 pp., folio, dated—"June 12th, 1641."

VERY RARE. This important historical manuscript is a confidential letter nt by King Louis XIII. at the dictation of Cardinal Richelieu to the Count Vireville instructing him to do all in his power against the suspected conirators, the Duke de Guise, the Count de Soissons and the Duke de Bouillon. ing Louis XIII. claims in this letter that a rebellion is possible and that the King Spain has been so worked upon by the emissaries of these malcontents that an vasion of France appears imminent. The Soissons League against Richelieu ıs one of the most important events in the history of France during the second ıarter of the 17th century. The finale of these episodes was wound up in e year this document was written by the tragic death of Louis, Count of ıissons (grandson of the first Prince of Condé) at La Marffée, and the condemtion to death by the Parliament of Paris of Henry the Fifth, Duke of Guise, ıt who, on the death of Louis XIII., returned to France and eventually came notorious under Louis XIV. for his domestic infelicities, his gallantries, ı imprisonment in Spain and his treacherous betrayal of his best friends.

;o LOUIS XIV. A sonnet addressed to "Le Grand Monarque" on the elevation of his grandson, the second son of the Dauphin, to the throne of Spain under the title of PHILIP V. 1 p., 4to.

This poetical epistle was written by a Spanish admirer of Louis XIV.

OUIS THE FIFTEENTH'S SIGNATURE TO A STATE DOCUMENT ADDRESSED TO THE PRESIDENT OF THE PARLIAMENT AT PARIS.

;1 LOUIS XV. (*King of France, called "le bien aimé"*). A document signed "LOUIS" and dated—"Versailles, Nov. 27, 1751." 1 p., folio.

EXCESSIVELY RARE. This document is countersigned by the Duke Argenson and is addressed to M. Olivier de Senozan, President of the fourth amber of "Enquetes" of "my Parliament of Paris." The King orders him resume his functions under pain of disobedience.

This historical document emanated from one of the worst of the many bad ngs with which France has been cursed. His long reign of nearly sixty years ıs one continued carnival of debauchery, and the extravagances which he lavished ıon his du Barrys, Pompadours and Parc-aux-Cerfs not only cost his grandson

his head, but his own life. We read—"Louis, who had for some time suffered from a disease contracted through vice, was seized with smallpox, the infection of which was communicated by a young girl who had been brought to him. On 10th May, 1774, he died, so far from being regretted that his funeral was a sort of popular festival and was celebrated with pasquils and merry ballads."

462 MARTIN (Henri, *French historian and Member of the Institute, etc.*) A. L. S., 2 pp., 8vo, dated—"Paris, June 6, 1873."

Refers to Viollet-le-Duc, de la Borderie et de Boisselle. Henri Martin, who was also christened "Bon Louis," was one of the greatest historians of France. His history of that country stands very high in the estimation of his compatriots. He occupied the seat in the Academie Française previously held by Adolphe Thiers. He defeated Taine by a vote of 18 to 15.

463 MARTIN. A. L. S., 1 p., 8vo, dated—"July 4, 1862."

Apology for silence on account of illness.

464 MASSÉ (Felix Marie Victor, *French composer, Member of the Institute, etc.*). A. L. S., 1 p., 8vo, dated—"September 18, 1871."

Letter of the composer of the very popular "Noces de Jeannette," asking M. Martinet for a box with four seats. Massé became a member of the Academy of Beaux-Arts on the death of Auber.

465 MEISSONIER (Jean Louis Ernest, *painter, Member of the Institute, Commander of the Legion of Honor, etc.*). A. L. S., 1 p., minimo, dated—"July 2, 1867."

Friendly letter to General Rou and stamped with monogram. Meissonier's painting called "1807" was sold to the late A. T. Stewart for over three hundred thousand francs. It was recently resold for $67,000, and was presented to the Metropolitan Museum of Art by Judge Henry Hilton.

466 MÉRIMÉE (Prosper, *French littérateur*). A. L. S., 1 p., 8vo.

Invitation to a friend to have a "bad breakfast" with him on Sunday morning at eleven.

467 MEYERBEER (Jacob, *celebrated musical composer*). A. L. S., 1 p., 8vo.

This is a letter in regard to the libretto of one of the operas of Meyerbeer, whose musical genius was such that even at five years of age he could spontaneously play tunes on the piano. His "Robert le Diable" was received on its production with enthusiasm, and the "Huguenots" in 1836 made him reach the climax of his fame.

468 MIGNET (F. A. A. A., *French historian, Academician, etc.*). A. L. S., 1 p., 8vo.

Declination of an invitation to breakfast. During the reign of Napoleon III. Mignet rested on his celebrity as the author of the "History of the French Revolution," a period which he regards more from a moral than from a philosophical standpoint. It has therefore been charged with leading to fatalism.

469 MIGNET. A. L. S., 1 p., 8vo.

Letter to Monsieur Lemoyne, dated—"Jan. 16."

470 MIGNET. A. L. S., 1 p., 8vo.

Written in the third person to the Count de Kalckreuth, and as perpetual secretary of the Academy of Moral and Political Sciences of the French Institute. With engraved artistic heading.

471 MONTBAREY (*Le Prince de, Minister of Louis XV.*). A. L. S., 1 p., 4to, dated—"Versailles, December, 10, 1780."

Requests advice from the Lieutenant-General le Marquis de Voyer in relation to a matter of a delicate character in which a lady is concerned.

472 MORELLET (André, *French littérateur and friend of Benjamin Franklin*). A. L. S., to the COUNT ALGROLLI, dated—"Florence, Jan. 5, 1759," 2 pp., 4to; also—copy of a 4to letter of 4 pp. written to LORD HENRY PETTY, Chancellor of the English Exchequer and son of the Marquis of Lansdowne. (2 pieces)

With English translations of the above. In the second letter referred to and written in 1806 the Abbé Morellet thanks Lord Henry Petty for the books forwarded to him through Lord Lauderdale. Refers to the Malthusian theory and states that he regards England as the centre of the light and civilzation of Europe. He also expresses his great admiration of the writings of Jeremy Bentham.

NAPOLEON THE FIRST—THE ORIGINAL MINUTES OF AN OFFICIAL DOCUMENT DICTATED BY THE EMPEROR.

473 NAPOLEON BONAPARTE (*Emperor of France, called "the Great"*). Document, 7 pp., small folio.

Five of these pages consist of the original notes dictated by Napoleon. February 12th, 1812, on the distribution of bread to the indigent population of Paris. It includes a very neatly written two-page schedule of the localities requiring assistance.

474 NECKER (Jacques, *financier and Minister of France, under Louis XVI.*). L. S., 1 p., small 4to, stamped with heraldic seal, dated—"Versailles, Sept. 13, 1785." With portrait.

A letter to Monsieur Boissel, thanking him for a work which he had sent to the father of Madame de Stael. Necker further states that he has given Louis XVI. the copy of the same destined for his Majesty. The last few years of the reign of that King were but one continuous sending into exile and recalling to ministerial duties the vain and egotistical writer of the above letter. Necker was not guillotined like his master, but died in his bed at Geneva, in 1804.

475 OFFENBACH (Jacques, *musical composer*). L. S., 1 p., 8vo, dated—"Paris, Jan. 9, 1856."

Note from the composer of the "Grand Duchess of Gerolstein," "Orpheus in Hell," etc., telling his correspondent that the "Bouffes Parisiens"—great and little—will be only too happy to receive him when he will accord them a visit.

476 PALMSTJERNA (Baron, *diplomat*). A. L. S., 1 p., 4to, dated—"Sept. 7th, 1840"; *also* L. S. signed and sealed from HIPPOLYTE DE St. ANTHOINE to M. H. F. DELANO

informing him that he has been elected a Member of the Institute of Africa, dated—"Dec. 25, 1851." (2 pieces.)

The last mentioned is headed with the names of the presidents, including the Duke de Valentinois, the Prince de Rohan Rochfort, and the Prince Soutzo of the African Institute for the abolition of slavery and the civilization of Africa.

477 PEIGNOT (Etienne Gabriel, *the celebrated French bibliographer*). A. L. S., 1 p., 8vo, dated—"Dijon, August 22, 1812."

VERY CHARACTERISTIC LETTER of the most distinguished book expert of the first half of this century, and the only one whom all the bibliographers following the lead of Brunet accept the assertions of with implicit faith. Peignot recommends his friend to keep away from bad company, and above all such that would make him remember the scourge of St. Hilary, the only cause of all our evils. Then he asks after "la Sœusœu," and tells his friend to embrace her for him. He winds up with a request in rhyme that his "Xavier" would let him have "those 412 francs."

478 PHELLIPON (Baron, *General of the National Guard of Paris*). L. S., 4to, with receipt for 88 francs and 65 centimes.

The above document dated August 11, 1814, has a vignette head of the fleur-de-lys and royal crown of France, and four months after Napoleon had been sent to Elba. The document is interesting as it is dated between that period and the "Hundred Days."

479 PONIATOWSKI (J. M. X. F. J., *Prince, French Senator and musical composer*). A. L. S., 2 pp., 8vo.

This is stamped on the corner with the princely crown of the Poniatowskis, and it is a cool request to the celebrated French vaudevillist Nerée Desabres to let the Prince officiate as a champion dead-head. He complains that the last time he wanted seats he did not get any. He will be contented with only ten this time, although he really wants twelve, as well as four boxes.

480 PONSARD (Francois, *French dramatist*). A. L. S., 1 p., 8vo.

This is almost as refreshing as the last-named. Ponsard writes from Vienna that he wishes the Director of the Odeon to let his cousin and her family, composed of pretty girls, have a box.

481 QUANTIN (A., *bibliophile and bibliopole*). A. L. S., 1 p., 8vo, dated—"Nov. 12, 1881."

482 RAFFET (D. A. M., *French artist, Chevalier of the Legion of Honor, etc.*) A. L. S., 1 p., 8vo.

Raffet was one of the greatest water-colorists and book illustrators of his time. He was the intimate friend of Prince Demidoff, and so great was his enthusiasm for art that it is said that on one occasion he obtained the head of a young soldier, shut himself up with his ghastly treasure and made numerous studies of it—"in order to master the strange pallor and painful mysteries of death."

483 REGNAULT (A. G. H., *painter, prix de Rome*, 1866). Original pen and ink sketch, with signature and autograph lines at the bottom. With portrait by BLANCHARD on INDIA PAPER.

This sketch was made by Regnault at college when he was fifteen years old. It represents a schoolmaster practicing a method of forcing a rule into the head of a boy. With an air of stern determination the dominie grips with both hands the ears of the scholar with all his strength—result, boy with contortion of fingers and dancing in agony. This humorous design is of great interest, in view of the glorious death of Regnault at the battle of Buzenval before Paris, Jan. 19, 1871, and but a comparatively brief period after exhibiting such pictures as the "Salome" and the "Execution without Judgment."

Mr. Pene du Bois purchased this sketch at the sale of the Alfred Bovet collection, and it is a pathetic relic of the distinguished artist of whom Paul Mantz wrote, after the painter's sad death—"Regnault, crowned already with a precocious glory, scarcely at the first chapter of his book; his art was young like his soul . . . . there remains to us only his work, which is but a radiant beginning, and the example of his death, which plainly shows the culture of art extinguishes not the religion of patriotism in the soul."

484 REMUSAT (Charles F. M., *Count de, author, statesman, Member of the Institute, etc.*) A. L. S., 1 p., 4to.

Letter of recommendation for political office for an unhappy but interesting young man. Charles de Remusat, who died in 1875, became the Minister of Foreign Affairs under Thiers, and later French Minister to Italy, was a son of the celebrated Madame de Rémusat, whose "Memoires" created such a stir in the world of letters and the "*haut monde.*"

485 RENAUDIN (*Admiral of the French Navy*). Document to the General-in-Chief of the Army, signed by RENAUDIN and others. 1 p.

Admiral Renaudin was born in 1757, died in 1809.

486 REYER (L. E. E. Rey, *French musical composer, littérateur, Member of the Institute and Academy of Beaux-Arts.*) A. L. S., 1 p., small 8vo.

A request to his "dear D'Hormoy" to let him have a box at the theatre.

487 RICHINI (Paul, *President of the municipality of Alexandria*). L. S., 1 p., 4to, dated "20th Floreal, An 7."

A petition to General Gardanne on behalf of his brother Vincent Richini, who wishes to enter the French army.

488 ROSSINI (Gioacchino, *the greatest composer in this century of the Italian lyric stage*). Document signed—"GIOACCHINO ROSSINI," and dated—"Firenze li 25 Settemb. 1854," 1 p., 4to.

A receipt for £4.779 8s., to Leopoldo Pini, advocate. "In Rossini's early works he developed with great felicity the type established by his Italian predecessors. These compositions are characterized by sterling melody, brilliant instrumentation and enjoyable vivacity. 'Guillaume Tell,' though equally original, approaches far more nearly to the character of the German school."

489 ROUVEYRE (Edouard, *bibliophile, bibliographer and bibliopole*). A. L. S., 2 pp., 8vo.

The author of some of the most charming volumes for bookmen issued during the past few years.

490 SAINTE-BEUVE (Charles Augustin, *French critic and poet*). A. L. S., 1 p., 8vo, dated—"November 21st, 1870."

A letter to the librarian of the French Institute in regard to various works.

"En 1865 ses [Saint Beuve's] liaisons avec deux membres de la Famille Impériale, plus encore que sa grande notoriété littéraire, le firent entrer au Sénat." —VAPEREAU.

491 SANDEAU (Leonard Sylvain Jules, *French littérateur and Member of the Academie Française*). A. L. S., 1 p., 8vo.

Jules Sandeau's intrigue with George Sand was the principal cause of his entering literature. In 1831 the first work of both was written in collaboration under the *nom-de-plume* of Jules Sand. Later Sandeau became more eminent as a dramatist than as a writer of fiction.

492 SANDEAU. A. L. S., 1 p., 8vo.

A demand from the playwright for a box at the theatre.

493 SARCEY (Francisque, *French littérateur*). A. L. S., 2 pp., minimo.

A note to a friend in regard to a criticism on Sarcey by Alberic Second.

Sarcey has been for years in continual hot water in matters literary. His celebrated controversy in regard to Chinese children devoured by pigs and his condemnation to three thousand francs fine and fifteen days in prison for having denounced the miracle of Lourdes have given him notoriety on both sides of the Atlantic.

494 SARDOU (Victorien, *French dramatist and Academician*). A. L. S., 1 p., 8vo.

The great popularity in this country of "Daniel Rochat," in which Sardou makes a powerful plea in favor of divorce, has made us forget many of his earlier and brighter plays.

495 SARDOU. A. L. S., 1 p., minimo.

496 SCALONI (Francesco, *Italian littérateur*). A. L. S., 1 p., 4to, dated—"1840."

A key to the "Hypercalipse" of Hugo Foscolo, and being a communication to Dr. Baldasari Lambertenghi of Como.

497 SCRIBE (Augustin Eugene, *French dramatist and Academician*). A. L. S., 1 p., 8vo.

A note to his friend Mons. de St. George and invitation to breakfast. Scribe died at Paris in 1861 after fifty-five years of successful playwriting. His first piece was written by him when he was eighteen years old, in collaboration with some friends.

498 SIMON (Jules François Suisse, *French writer, Senator, Member of the Institute*). A. L. S., 2 pp., 8vo, dated —"Jan. 21, 1844."

A very interesting literary letter to a friend, probably Pauthier, the Orientalist, in which he refers to his knowledge of Greek philosophy and his ignorance of Chinese metaphysics, which were much more elevated than he had previously thought. He writes "such ignorance ought to surprise you." This great Frenchman has played one of the most conspicuous parts in the politics of Europe for more than a quarter of a century and particularly during the infancy of the present stable and glorious French Republic.

499 SOLIVERES (de, *distinguished French army officer*). A. L. S., 3 pp., 4to, dated—"February 9, 1827."

Written on note paper headed "Etat Major-General Garde Nationale de Paris." This letter is really one of the celebrated Marshal Oudinot, Duke of Reggio, but it is signed on behalf of the Commander-in-Chief by the above-named, who was his "Colonel d'Etat Major" and Secretary General. It is a scolding epistle to Mons. Pieult, Mayor of the Tenth Arrondissement in relation to military matters.

500 SULLY-PRUDHOMME (R. F. A., *French poet and Academician*). A. L. S., 1 p., minimo, dated—"Feb. 26, 1883."

501 TALLEYRAND-PERIGORD (C. M. de, *diplomat, statesman, Bishop of Autun, Prince, etc.*). A document of 11 pages, large 4to, with many signatures and among others that of PRINCE TALLEYRAND, stamped with various seals of the first French Republic and dated at Paris in the tenth year of the same.

This is a state document and the last few lines read as follows—"the undersigned *chargé des affaires* of the French Republic to the United States certifies that the foregoing is the signature of Mr. Talleyrand, Minister of Foreign Affairs in France. Given under my hand and seal of office at Baltimore, Feb. 23, 1804. L. A. PICHON."

Napoleon's celebrated Minister signs his name "Ch. Mau. Talleyrand." He was one of the most unscrupulous and subtle of modern diplomatists. During his entire life he was nothing but a theological and political turncoat. While an abbé his conduct was so grossly immoral that Louis XVI. for many years refused to give him any ecclesiastical preferment, and it was only his administrative abilities that caused the mitre of the See of Autun to be placed upon his unworthy head. He was excommunicated by the Pope, and although Napoleon made him a Prince and used what Carlyle calls "his vulpine understanding" for some of the most tremendous of his many European *coups d'état*, the nickname given Talleyrand by the Empress Josephine will always cling to his memory and chronicle him as the "Maudit Boiteux," *i. e.*, the "cursed cripple."

502 THIERS (Louis Adolphe, *President of the third French Republic and historian*). A. L. S., 1 p., small 8vo, dated—"May 28th, 1839," with stamped envelope in the handwriting of THIERS and of a later date. (2 pieces)

A note from the celebrated historian of the French Revolution to Pauthier asking that eminent Orientalist to let him have a copy of his work on "China," in which, he says, he is deeply interested, more particularly on account of the subject having been treated by his friend.

503 THOMAS (Charles Louis Ambroise, *French composer and Member of the French Institute*). A. L. S., 1 p., 8vo.

Letter accepting invitation from Theodore de Larminois to the eminent composer, who replaced Auber as the director of the Conservatoire at Paris in 1871.

504 TILDEN (Samuel J., *American statesman and Governor of New York State*). Two documents signed. (2 pieces)

505 TOCQUEVILLE (A. Ch. C. de, *French statesman and author*). A. L. S., 2 pp., 8vo, dated—"Dec. 30, 1850."

Written during the period De Tocqueville was Minister of Foreign Affairs of the second French Republic to a colleague. It is a letter of sympathy on the loss of his friend's mother. De Tocqueville also speaks of his own health as rapidly mending.

506 TOPFFER (R., *French author and novelist*). Document signed mentioning "Clarissa Harlowe." Minimo, 1834.

Vide numbers 329 and 330 in the previous division for works of this author.

507 TODCHER (*Director of the French East India Company*). L. S., 1 p., 4to, dated—"A l'Orient, le 30 Jer., 1748." With heraldic wax seal, coronet, shield and supporters, addressed to "MONSIEUR BIGOT DE LA MOTHE, Intendant de la Marine à Brest."

508 VALÉE (Sylvain Charles, *Marshal of France and Count*). L. S., 1 p., folio, addressed to the Minister of State, dated—"Algiers, 30th of August, 1840," and signed by COUNT VALÉE as the Marshal Governor of Algeria relative to army matters and the transportation service in the Algerian province of Oran.

509 VAULGRENNAUD (A. de, *distinguished officer in the French army*). A. L. S., 3 pp., small 8vo, addressed to "MONS. BÉVILLE à Paris," and stamped with wax heraldic seal.

510 VERDI (Giuseppe, *operatic composer*). A. L. S., 1 p., minimo, with envelope.

A brief note from the immortal author of "La Traviata" and "Il Trovatore."

511 VERNE (Jules, *French author*). A. L. S., 1 p., 8vo.

Enclosing ticket for box at the Porte St. Martin. The writer of sensational fiction tells his friend that madame should have written to the theatrical director, but he is only too delighted to be of service.

512 VIGNY (Alfred de, *French poet and novelist*). A. L. S., 1 p., 8vo, dated—"May 28, 1850."

Characteristic letter from the author of "Cinq-Mars."

513 VILLEMAIN (Able Francois, *French author and Secretary of the Academie Française*). A. L. S., 1 p., 8vo.

Villemain's works on French literature and history will be counted among the classics of this age. He incurred the eternal enmity of Charles X. for drawing up, along with Chateaubriand and Lacretelle, the petition addressed by the French Academy to that monarch against the reëstablishment in France of the censorship of the press.

514 VIRY (Arthaud de, *distinguished French army officer*). A. L. S., 2 pp., 4to, dated—"December 20, 1811."

A confidential letter from one of Napoleon's soldiers to a friend.

EXTREMELY INTERESTING LETTER OF THREE PAGES OF VOLTAIRE, IN REFERENCE TO HIS "SIECLE DE LOUIS XIV."

515 VOLTAIRE (Francois, Marie Arouét de, *the most famous of all the authors of France*). A letter signed "V" and dated—"à Ferney 5e Mars, 1768," 3 pp., 4to.

VERY RARE. One of the most important letters in the Pene du Bois Collection. The immortal author of the "Henriade" and "La Pucelle" wrote these three pages to Mons. de Tauler. Voltaire tells him that three-quarters of the new edition of the "Siècle de Louis Quatorze" are printed. He asks for anecdotes on Jansenism, and says that he is aware that politics enter into the quarrels of the Jansenists and Molinists. As to the will attributed to Cardinal Richelieu, he wishes all the information possible, and requests Mons. Tauler to show this letter to the Duke de Choiseul. He adds that the Duchess d'Aguillon had sought at the Office of Foreign Affairs for all that was favorable to the opinion of Voltaire on this matter. If there is any new light on the subject, he is willing to publicly retract, and will say that the Cardinal Richelieu made a blunder in politics as ridiculous and bad as he made in theology. The succinct narration, so badly compiled by the Abbé de Boureis under the eyes of the Cardinal, Voltaire says, has nothing in common with the "testament." It shows, on the contrary, that document is suppositious. The will of Cardinal Richelieu ought to say what Louis XIII. ought to do when he should lose his minister. Voltaire writes that it ought to speak of the education of the Dauphin; of the negotiations with Sweden, the Duke de Weimar and the other German princes against the house of Austria; how the war can be continued and be brought to an advantageous peace; what precautions should be taken against the Huguenots; what form of regency should be established in the event of Louis XIII. succumbing to his long illnesses, etc. These are the instructions, Voltaire states, a Minister of State should have given, but he does not say a word of what is indispensable, and he speaks "des sottisses énormes dignes du Chevalier de Moulin et de l'ex-Capuchin Maubert sur des choses très inutiles."

516 UZANNE (Octave, *editor of "Le Livre," author of "The Fan," etc.*). A. L. S., 2 pp., 8vo, dated Paris, "February 20, 1882," with envelope.

Note from Uzanne to Mr. Pene du Bois, making him the American correspondent of "Le Livre."

517 WERDET (Edmond, *celebrated French bibliographer*). A. L. S., 1 p., 4to, dated—"15th of Sept. 1856."

Interesting letter to Anguste Aubry. The distinguished bibliographer Werdet published the larger portion of the works of Balzac. He wrote that humorist's life, as well as other works more or less of a bibliophilistic character, such as his "Histoire du Livre en France" in five volumes.

THE GRAND RUSSELL COLLECTION OF AUTOGRAPHS OF U. S. PRESIDENTS, AUTHORS, STATESMEN, ETC.—MANY OF CONSIDERABLE VALUE.

518 AUTOGRAPHS. A COLLECTION OF OVER 220 LETTERS WHOLLY IN THE CALIGRAPHY OF THE VARIOUS

WRITERS, OR SEPARATE SIGNATURES, SOME OF THE LAST NAMED WITH MS. IN THE SAME HAND ABOVE THEM. THE WHOLE IN A SMALL OCTAVO MOROCCO ALBUM, WITH TWO BRASS CLASPS.

UNIQUE, MOST INTERESTING AND VALUABLE COLLECTION.

This album contains 223 signatures, exclusive of three on—"A Bill of One Shilling—Proclamation, is Emitted by a Law of the Colony of New Jersey, passed in the Fourteenth Year of the Reign of His Majesty King George the Third. Dated March 25, 1776." They include the signatures or handwriting of ten Presidents of the United States, *i. e.* :—George Washington, James K. Polk, Zachary Taylor, John Tyler, Martin Van Buren, Millard Fillmore, John Quincy Adams, James Madison, James Buchanan and Franklin Pierce.

There are the signatures of statesmen, governors of States, poets, artists, singers, authors, physicians, ecclesiastics, historians, philanthropists, military and naval officers, actors, etc.

Also will be found verses and extracts by and from Geo. Ticknor, H. W. Longfellow, Th. Starr King, T. W. Parsons, Oliver Wendell Holmes, Charles Sprague, Charles James Sprague (son and grandson of Samuel, of the "Boston tea party,"), Nathan B. Shurtleff, Elias Boudinot (President of Congress, 1782), John Phillips, Ben. Silliman, Joseph Leidy, Thaddeus W. Harris, etc.

Among the signatures are those of Sir Charles Lyell, Commodore Perry, Maria Mitchell, of Vassar College; Rembrandt Peale, E. F. Ellet, Thomas Bailey Aldrich, G. P. Morris (author of "Woodman, Spare that Tree"), John G. Saxe, B. P. Shillaber ("Mrs. Partington"), Charlotte Cushman, J. Papineau, Paul Morphy, Wm. Prescott, Ch. Lowell, Jenny Lind, Adelaide Ristori, Fanny Kemble, H. B. Stowe, L. Sigourney, Edwin Booth, J. Wilkes Booth, Daniel Webster, Henry Clay, Jefferson Davis, Caleb Cushing (2), Sam. Ward, R. H. Dana, L. Agassiz, Emerson, F. D. Huntingdon, Jared Sparks, W. A. Seward, Marcy, Benton, Lewis Cass, John Hancock, 1759; James Bowdoin, B. Silliman, Jr., Humboldt, Mary Somerville, Adam Badeau, Chas. Mackay, B. Taylor, Motley, Washington Irving, G. W. Curtis, C. M. Sedgwick, William Cullen Bryant, A. Potter, John Eliot, 1791; Beecher, H. H. Milman, Sam. Appleton, Nathan Appleton, Lord Castlereagh, Baroness Burdett Coutts, A. Lang, George Rawlinson, etc.

Specially worthy of note is a letter dated—"Boston, 12 Sept., 1859," and of four pages, from Edward Everett, written in the album over his signature, telling of his acquaintance with Jenny Lind. On leaf 5 is a five cent silver piece of 1840, given him by "the Swedish Nightingale," and immediately following is her autograph signed to a list of the charitable institutions of Boston, and the amounts donated each, the proceeds of a concert given by her.

Henry W. Longfellow's lines on a half-sheet of paper are:—

"All are architects of Fate,
Working in these walls of Time;
Some with massive deeds and great,
Some with ornaments of rhyme.
—HENRY W. LONGFELLOW."

Oliver Wendell Holmes on leaf 22 contributes two verses of original poetry over his signature, dated—"Boston, Nov. 3rd, 1839."

President John Tyler is represented by a note to Horace P. Chandler, dated —"Sherwood Forrest, Oct. 13, 1859."

These references give an indication of the character of the collection. It was made by a devoted autograph collector, Mrs. Russell, who left it as a legacy in her will to Mr. Pene du Bois.

THE "COMEDIE FRANCAISE TOMBOLA" COLLECTION OF AUTOGRAPHS OF DISTINGUISHED MEMBERS OF THE FRENCH STAGE, AUTHORS, CRITICS, ETC.

519 "ALBUM D'AUTOGRAPHES DE LA TOMBOLA DES ARTISTES DRAMATIQUES." Oblong quarto.

UNIQUE AND SPLENDID COLLECTION OF AUTOGRAPHS and referred to by the "New York Tribune," on June 3, 1883, as follows:—"He [Mr. Pene du Bois] owns an autograph album by the French artists . . . . . which is worth one thousand dollars." This, although an exaggeration as to the actual worth of the collection, is an indication of its being of great value.

This album of autographs consists of several hundreds of signed letters and signatures with autographs of the leading men and women of letters, dramatists, critics, actors, actresses and singers of France. It is an autograph "omnium gatherum" gotten up by the secretary of the "Comedie Française" for the "Societé des Artistes Dramatiques," and was raffled off in a tombola or lottery for the benefit of that society after the Commune of 1871, and upon the return of a portion of the members of the "Comedie Française" from London. This lottery was held in Paris in 1871, and resulted in handing over a goodly sum to the destitute members of the stage who, during the siege and Commune, had played to empty houses. Contributions from all the professionals and men of letters available were joined together, as well as many letters written previously by notabilities and in the possession of sympathizers of this charitable cause.

Among the more important signed autographs letters are those of—Béranger, a letter, 1854, to Emile Thierry thanking him for the pretty songs he has forwarded; Alexander Dumas the Elder, an original quatrain entitled "Liberty and Love," one of the last productions from his pen, also a letter from the same; Ed. Thierry, "The Sentinel," a poem of sixteen lines; Cherubini, signature and two pages of music in his handwriting, being an "examen de solfege"; Count de Las Casas, author of "Memorial of St. Helena" in reference to that work; Laboulaye, refers to his novel of "Abdallah"; Lamartine, receipt of three hundred francs from Hachette. the publisher; George Sand, a three-page autograph letter signed and dated Oct. 20, 1856, in reference to a play produced at the Odéon; Ponson de Terrail, request for a box; Madame de St. Ouen, the authoress; Michelet, letter dated July 30, 1860, requesting Mons. Demoliere to send the money due him on account of his "Louis XI." and other works; Sainte-Beuve, a demand dated Dec. 26, 1859, for three hundred francs for an unwritten work; E. Arnal, the "Artist," an original poem of eighteen lines; P. Lefort, poem in four verses, "La Cinqantaine"; A. De Forge, Minister of War, request for a box; etc.

There are also letters (A. L. S.) from the following:—Emile Girardin, Camille Dorti, Victorien, Marie Delaporte, Jeanne Boudois, Couder, N. Roqueplin (dramatic critic), Paul Dhormoy, Cherie Ad. Adam, Adolphe, Duprez, Angéla, S. Duchesney, Marie Favart, Bagier, Dormeuil, J. Roubaud, Frederic Thomas, Legouve, Muriel, Ouvrié, V. Cochinat (2), C. Montaland, Lemeuil, Grassot, P. de Gasparin, Quatrefages (scientist), Beauvallet, Dr. Blanche, Altaroche (managing editor of "Charivari"), Alberic Second, Ch. Nuitter, E. Monvey, Jeanne Sabbatier, Delacour, Léon Cogniard, Paul Dalloz, M. Escudier, B. Jouvin (of the "Figaro"), Octave Lacroix, C. Laurent, Jules Prevel, Tony Revillon, L. Buloz (2), V. Bourey, Munoz, M. Petit, Elisa Picardi, A. Pasca, Desirée, Castagnary, Paul de Saint Victor, etc., etc.

Among the numerous signatures, many of which have original lines above them, are those of—Etienne Senescal (sketch and verses from Alfred de Musset), Levesto, Verteuil, Davesnes, Leon Gaillard, Eug. Garraud, Augustine Brohan, Bonval, Nathalie, C. Jouassain, Madeleine Brohan, Edile Requèr, Victoria Lafontaine, Emilie Dubois, Arnauld Plessy, Zelia Poussin, Emilia Guyot, Marie Favart, Emma Fleury, Marie Lloyd, Rose Barretta, Dinah Felix

(Rachel's sister), Marie Roger, Jeanne Tordin, Rosa Didier, R. Deschaumes, Pauline Granger, Edmée Ramillé, V. Angelot, D. Macquet, E. Devoyod, Deligny-Derval, M. Lemoine Montigny, Eug. Maisot, A. Landrol, Frances, P. Esquier, Mdlle. Berton, Louvel, Renaudin, E. Pradeau, Paul Boisselot, Blanche Pierson, Eugene Herold, Regnier, G. Duprez, Got (four lines of poetry), L. Delaunay, Talbot, P. Leroux, Maubant, Louis Monrose, P. Bressant, H. Lafontaine, C. Coquelin (verses from Hugo in reply to attack of Veuillot on "The Actor"), Mirecour, Chery, Tronchet, Febvre, Eugene Provost, L. Barré, Moutet, G. Guichard, C. Gibeau, Verdellet, Prud'hon, Boucher, Ch. Masset, etc., etc.

There are also many cartes-de-visite of the company of the "Comedie Française," such as:—Regnier, Barre, Monrose, Bressant, Lafontaine, Fevre, Jouassain, etc.

520 AUTOGRAPH PORTFOLIO. Large 4to, half morocco, cloth sides, with cloth flaps and ties.

521 BOVET (Alfred). Catalogue de la Precieuse Collection d'Autographes composant le Cabinet de,—Series I, II, III, IV and VIII. 2 vols. 4to, sewed. Paris, 1885

Illustrated with numerous fac-simile autographs and sketches.

522 FONTAINE (P. Jul.). Manuel de l'Amateur d'Autographes. 8vo, old roan, gilt. Paris, 1836

An invaluable work for autograph collectors. Loose with the above is a long article on autograph collecting by Paul Eudel.

[THE PRINTING PRESS OF JODOCUS BADIVS *vel* "ASCENSIVS" OF PARIS, IN 1510—VIDE NUMBER 541 OF THIS DIVISION."]

IV. Early Typography,

CONSISTING OF

INCUNABULA, BLACK LETTERS AND OTHER RARE BOOKS PRINTED BEFORE THE YEAR 1600—ALSO SPLENDID ALDINE AND ELZEVIRIAN IMPRINTS.

" Incunables ! for you I sigh,
Black letter, at thy founts I kneel,
Old tales of Perrault's nursery,
For you I'd go without a meal !
For Books wherein did Aldus deal
And rare Galiot du Pré I pine.
The watches of the night reveal
The Books that never can be mine !"
—ANDREW LANG.

ST. JEROME ON THE DIVINE ESSENCE—AN EXCESSIVELY RARE INCUNABULIC SPECIMEN.

523 **Black Letter.**—HIERONYMUS (Beatus). Liber de Essencia Diuinitatis: *also*—THOMA DE AQUINO, de Articulis Fidei et Ecclesie Sacramentis. 4to, boards.
[? Augsburg, *Gunther Zainer*, *circa* 1470]

EXTREMELY RARE. Printed on thick paper in handsome old Gothic types, with the initial letters and date "MCCCCLXX" added in red.

This volume was printed with the same font of type as the "Imitatio Christi" and by Gunther Zainer of Reutlingen, the first printer of Augsburg.

Several writers have given 1466 as the date of the first book printed at Augsburg and by Zainer. General Hawkins, in his valuable work on "the First Books and Printers of the Fifteenth Century," claims the first with a date printed in Augsburg, to have been St. Bonaventure's Meditations, by Zainer, in 1468, and adds—"It might almost be said that the first school of wood-engraving in Europe was founded in that city." This, of course, means outside of xylographic books.

Gunther Zainer's imprints, write Bigmore and Wyman—"were all printed in the semi-Roman character, first used by the Cologne printers; but in 1472 he introduced for the first time a true Roman letter in imitation of that cast by Jenson at Venice."

COMPANION INCUNABLE TO THE PRECEDING NUMBER.

524 **Black Letter.**—BEATUS HIERONYMUS, Liber de Viris Illustrib. Large 4to, boards.

[? Augsburg, *Gunther Zainer*, *circa* 1470]

EXTREMELY RARE. Printed with the same types as the last named—the initial letters added in red, also this colophon in MS.—"Liber pvb. G. Zayner Avgvsta A.D. MCCCCLXX."

St. Jerome, author of the above and preceding work, is also known in biography as "Eusebius Hieronymus Sophronius." He was born on the confines of Dalmatia, circa 331–345. He retired to the desert of Chalcis in 374, and became a priest at Antioch four years later. For three years after he lived at Constantinople in close intimacy with Gregory Nazianzen. In 382, St. Jerome came to Rome and acted as the secretary of Pope Damasius, engaging in his great work of biblical revision. He was celebrated chiefly for his Pelagian controversies, and died on September 30, in the year 420. Erasmus edited his works. St. Jerome is—"universally regarded as the most learned and eloquent of the Latin Fathers."

FATHER ROSENHEIM'S "ROSEUM MEMORIALE"—PRINTED ABOUT 1482.

525 **Black Letter.**—ROSENHEIM (Petrus de). ROSEUM MEMORIALE DIUINORUM ELOQUIORUM COPILATUM. PER FRATREM PETRUS DE ROSENHEIM MONACHUM MONASTERII MELLICENSIS ORDINIS SANCTI BENEDICTI. Small 4to, half calf. [? Memmingen, *Albert Kunne*, *circa* 1482]

EXTREMELY RARE. This was probably printed by Albert Kunne, the first printer at Memmingen, *vide* Hain, 1398. 47 leaves and 33–34 lines to the page. The first initial letter "R" is illuminated in gold and colors, with floriated border.

"The earliest specimen of the typography of this town [Memmingen] is an edition of the well-known chronicle entitled 'Fasisculus Temporum.' . . . . . This work was executed by Albertus Kunne de Duderstadt, who had previously been a printer at Trent, and who appears to have reigned without a rival at Memmingen, as more than fifty of his books are mentioned by Panzer in the XVth century, but not one single volume executed by any other printer."—COTTON.

THE "VIOLA SANCTORUM," PRINTED WITH THE TYPES OF ANTHONY SORG IN 1482.

526 **Black Letter.**—VIOLA SANCTORUM. 4to, old half stamped calf, on wooden boards.

[? Augsburg, *Anthony Sorg*,] 1482

EXTREMELY RARE, with some of the initial letters illuminated in gold and colors. With contemporary marginalia and some pages stained, 118 leaves,

28–31 lines to the page. The colophon of this martyrology reads:—I , "Viola sanctoru. explicit feliciter Anno dni. MCCCCLXXXII." The types are those of Anthony Sorg. Cotton states:—"In 1472 a press was erected in the monastery of SS. Ulric and Afra [at Augsburg], but no book issued from it before 1474 now remains. Anthony Sorg, who is supposed to have printed for the monastery, says of one of his books that it is not—'cyrographatus, sed stanneis karacteribus artificialiter effigiatus.'"

HANDSOMELY BOUND CICERO—VENICE, 1483.

527 CICERONIS EPISTOLAS CUM HUBERTINI CLERICI COMMENTO. Thick small folio, handsomely bound in red morocco extra gilt, inside gold borders, leather joints, gilt edges. Venice, 1483

VERY RARE and printed in Roman type, and the commentary in a smaller font than the text. There are occasional marginalia. The first and last pages are carefully mounted. The colophon shows that the volume was printed:—"Accuratissime, optinoqz. charactere impensis Andree de Asula Bartholomeiqz alexadrini socior. Venetiis impressi: Anno salutis dominice MCCCCLXXXIII. pridie calendas februarias. Laus deo."

Brunet quotes two vellum copies of the above edition having been sold between $125 and $150, as follows:—"31 liv. 10 sh. Williams; 23 liv. 10 sh. Butler."

Nicholas Jenson is claimed to have been the first Venetian printer, who was considered—"the only printer of merit in that age, and the productions of his press are far superior to those of any other." Timperley says that in 1458—"King Charles the Seventh, King of France, having received private information of the invention of printing at Mentz, sent Nicholas Jenson, or Jensonius, an engraver of coins and medals at Paris, to obtain a knowledge of the art. Having succeeded he returned to France, when he found his patron dead; upon which he returned to Venice and commenced letter founder and printer; he excelled in all branches of the art, and more than are united with it. He first determined the form and proportion of the present Roman character. The date of his first work is 1471, and the last 1481, in which year he is supposed to have died."

Paul Lacroix (Bibliophile Jacob) printed an unqualified statement that Jenson introduced typography into Venice, but that honor is now generally conceded to John de Spire, presumably of Spire on the Rhine.

VERY RARE FIFTEENTH CENTURY EDITION OF "THE SERAPHIC DOCTOR."

528 **Black Letter.**—BONAVENTURE (Saint). BREIULO QUIU. SANCTI BONAUENTURE DE ORDINE MINORU. Large 4to, black vellum.

n. p., Anno dni. MCCCC.LXXXIIII. [1484]

VERY RARE incunable with neither the place of printing nor the printer's name given in the colophon. It is rubricated throughout by hand and the principal capitals are also in red or blue. From a MS. note on the title, this volume originally belonged to the library of the convent of the Minorites at Wurtzburg. On an end paper is the note—"See 'Spenceriana,' Vol. 3, p. 197."

The author of this work was St. Bonaventure, the "Seraphic Doctor," and great scholist of the Franciscans, who was born in Tuscany, A. D. 1221, and died at Lyons in 1274, universally regretted as the second of the two great lights which illumined that age. His works, besides the above, consist of Exposition of Genesis, Psalms, Ecclesiasticus, Wisdom, Lamentations, Matthew, Luke

and John; Sermons; Commentaries on the Four Books of Sentences; seventy-three tracts.

Dante has added to Bonaventure's immortality by placing him in his "Paradiso." Luther considered Saint Bonaventure as a most excellent man; Bellarmine as beloved by God and man. Alexander de Hales (his preceptor) used to say that Brother Bonaventure seemed not to partake of Adam's sin. Gerson greatly admired him and recommended the study of his works, which obtained for him the title of SERAPHIC DOCTOR,—his companion when he took his Doctor's Degree, being the ANGELIC DOCTOR, St. Thomas Aquinas.

"Bonaventure, called the *Seraphic Doctor*, was a scholar, a man of an acute mind, a good writer, and a very devout man. He united mystic with scholastic theology, and was a voluminous writer on practical religion. His works comprise commentaries on the scriptures; a full comment on the sentences of Lombard; a great number of tracts, chiefly on ascetic and practical subjects; letters; sermons; etc."—DR. MURDOCK.

EARLY MEMMINGEN WORK ON THE ANTI-CHRIST.

529 **Black Letter.**—QUESTIO DETERMINATA EST IN QUODLIBETO STUDIJ EFFORDENSIS ANNO 1486 POST BARTHOLOMEI AD PETITIONE MULTOR. TAM RELIGIOSORU QZ SECULARII CONTRA TRIPILICEM ERRORE. Small 4to, boards.
Memmingen [? *Albert Kunne*], *circa* 1486

VERY RARE. The colophon reads simply—"Impressum Memmingen." The volume is one on the Antichrist and consists of 44 leaves. *Vide* Hain, 1,154.

A 1486 VOLUME OF A METAPHYSICAL NATURE.

530 **Black Letter.**—PROSPER DE UITA COTEPLATINA DE UITA ACTUALI DEQZ UITIIS ANERIS VIRTUTIBUS. 4to, boards. [? Strasburg,] 1486

VERY RARE, with MS. name over title, of convent where it was originally conserved. 49 leaves, 2 columns and 36 lines to the page. *Vide* Hain, 13418. The initials are added by hand in red—some of the larger ones in red and gold.

Strasburg, where the above was doubtless printed, is one of those towns which put in a claim to the honor of giving birth to the typographic art, and it has been concluded by Schoefflin and others that John Gutenberg printed there between the years 1440 and 1450. Gen. Hawkins quotes in his "First Books and Printers," a Bible that was probably printed at Strasburg between the years 1459–61 by John Mentelin, who he claims to have been the first printer of old Argentoratvm."

FRANCIS NIGER'S EPISTOLARY ART, IMPRINTED CIRCA 1487.

531 **Black Letter.**—RODUS EPISTOLANDI FRANCISCI NIGRI. *Very curious early wood-block on title of "the author, birch in hand, teaching three scholars."* Small 4to, paper.
[? Cologne, *circa* 1487]

VERY RARE. On an end paper is a page of contemporary MS. The date "1487" will be found in the centre of the volume. 44 leaves, 36 lines to the page.

The above has every indication of having been imprinted at Cologne, where Ulric Zell was the first printer, who had been one of Peter Schoeffer's hands at Mayence Bigmore and Wyman write concerning Zell:—"He was an industrious printer there [at Cologne] for more than forty years, but never printed a book in German, nor did he adopt any of the improvements of the printers of

Italy. He adhered rigidly to the severe style of his master, Schoeffer, printing all his books from three sizes of a rude face of a round Gothic type. Madden supposes that he went to Cologne in 1462, and was engaged by the Brotherhood of the Life in Common at Weidenbach, near that city, to assist them with his new art of printing in their pious task of making books. Zell's name appears for the first time in a book dated 1466, which date may be accepted as indicative of the time when he left the monastery and began to print on his account."

JOHN NEUNHAUSER'S FAMOUS EPISTLE TO POPE INNOCENT—PROBABLY PRINTED AT ROME IN 1490.

532 **Black Letter.**—JOHANNIS NEUNHAUSER Decretor. Doctoris Ecclesie Ratisponensis decani: Illustrissimi principis ALBERTI BAUARIE DUCIS: ad INNOCENTIU. pont. max. oratoris: pollicite obedientie oratuincula. Small 4to, sewed. [? Rome, *Stephen Planck, circa* 1490]

EXTREMELY RARE, four pages and attributed by Hain, No. 11,696, as above, to an early printer of Rome, of which the first typothetæ were Conrad Sweynhym and Arnold Pannartz.

MAGNIFICENT AND VERY TALL COPY OF THE NUREMBERG CHRONICLE IN THE ORIGINAL BINDING, AND WITH BRILLIANT IMPRESSIONS OF THE WOOD ENGRAVINGS—THE EDITIO PRINCEPS PRINTED BY ANTHONY KOBERGER IN 1493.

533 **Black Letter.**—[SCHEDEL (Hartman).]— | Registrum | huius ope- | ris libri cro- | nicarum | cu figuris et imagi- | bus ab inicio mudi. | *Illustrated with over* 2,000 *wood engravings, and executed by* WILLIAM PLEYDENWURFF *and* ALBERT DURER'S *master*, MICHAEL WOLGEMUTH. Thick large folio (eighteen and seven-eighths inches by over twelve and seven-eighths), in the original and contemporary fifteenth century stamped pigskin binding on wooden boards.

Nuremburg, ". . . . . *Ad in* | *tuitu. autem et preces providoru. ciuiu* SEBALDI SCHREYER | *et* SEBASTIAN KAMERMAISTER *hunc librum dominus* ANTHO | NIUS KOBERGER *Nuremberge impressit. Adhibitis tame vi* | *ris mathematicis pingendiqz arte peritissimis.* MICHAELE | WOLGEMUT *et* WILHELMO PLEYDENWURFF, *quaru. solerti acu-* | *ratissimaqz animadversione tum ciuitatem tum illustrium* | *virorum figure inserte sunt.* Consummatii. autem duodeci- | ma mensis Julij, anno salutis nre. 1493. |

VERY RARE AND A SPLENDID COPY, FAR TALLER THAN ORDINARY EXAMPLES, AND WITH MORE BRILLIANT IMPRESSIONS OF THE WOOD ENGRAVINGS.

This copy contains between folios CCLXVI. and CCLXVII. the unpaginated ten pages of—"De Sarmacia regione Europe" lacking in so many copies, as well as the cut of "Joannes Septimus," *i. e.*, Pope Joan and her baby on the verso of folio "CLXIX," which is generally either destroyed by cutting out or by erasure. Facing this is a loose MS. note anent Pope Joan by a former six-

teenth century owner. A few pages at the beginning and end are, as in most copies, slightly wormed, some are neatly mended and a few are slightly stained, but hardly worth mentioning. Two of the three blank leaves which were inserted by Koberger for future additions in MS. by owners, *i. e.*, "Sexta etas mundi CCLX." and "folium CCLXI.," have been added from a slightly shorter copy. The folio CCLIX. is the only one wanting, but like the two just mentioned, being blank, does not interfere with the text, which is perfect and complete throughout. On the title are two lines in MS., one of a former possessor, who signs himself—"Hieronimus Reijff, Anno 1570."

The reliure is paneled in oblong and diamond-shaped compartments, in which are stamped floriated ornaments, conventional roses, etc. It is the original binding and was probably executed in the bindery of the printer Anthony Koberger, one of the most famous of all the early German typothetæ.

Timperley, partly quoting Ottley, records under the year 1493:—"The 'Chronicle of Nuremberg,' illustrated with more than two thousand woodcuts, reckoning those that are given more than once over, was published and embellished by Michael Wohlgemuth, a celebrated engraver and painter. It professes to furnish figures 'from the beginning of the world,' and contains views of Scripture histories and of cities and scenery, the latter bearing scarcely any resemblance to the places mentioned. Michael Wohlgemuth was born at Nuremberg in 1435, and died in 1519. He is thought to have invented etching; but the chief honor of Wohlgemuth is that of his having been tutor to Albert Durer, the most celebrated artist in the annals of engraving. His mark is 'M. W.' or 'W.' only."

"It appears to have been the ancient practice of those masters who furnished designs for the wood-engravers to work from, carefully to avoid all cross hatchings, which it is probable, were considered as beyond the power of xylographists to represent. Wohlgemuth perceived that, though difficult, this was not impossible; and in the cuts to the 'Nuremberg Chronicle,' the execution of which, besides furnishing the designs, he doubtless superintended, a successful attempt was first made to imitate the bold hatchings of a pen-drawing, crossing each other, as occasion prompted the designer in various directions. To him belongs the praise of having been the first who duly appreciated the powers of this art; and it is more than probable that he proved with his own hand, to the subordinate artists employed under him, the practicability of that style of workmanship which he had acquired."

THE SECOND EDITION OF THE "NUREMBERG CHRONICLE," PRINTED AT AUGSBURG IN 1497 BY JOHN SCHENSPERGER.

534 **Black Letter.**—[SCHEDEL.] Liber Cronicarum cum Figuris et Ymaginibus ab Inicio Mundi usqz. nunc temporis. *Illustrated with over* 2,000 *woodcuts by* PLEYDENWURFF *and* WOLGEMUTH. Thick small folio, old stamped pigskin, one clasp (some pp. wormed, a leaf torn and back broken). Augsburg, *Johannes Schensperger*, 1497

BLACK LETTER and VERY RARE. This is the second Latin or Augsburg edition of the Nuremberg Chronicle, of which the first was printed by Anthony Koberger at Nuremberg in 1493, *vide* the preceding number.

"This volume is not only famous for its woodcuts, but it is an authority sometimes quoted in support of the claim to the discovery of America by Martin Behaim, before Columbus. The passage referred to occurs on the reverse of fol. 290, where the writer of the chronicle, after speaking of the discoveries made through the efforts of Prince Henry, of Portugal, the Navigator, proceeds to relate that subsequently, in the year 1483, João II., of that country, a king of most exalted mind, supplied some galleys with provisions, and sent them beyond the Pillars of Hercules to make explorations in the South towards Ethi-

opia, under the command of Jacob Can (Diogo Cam) and Martin Behaim, of Nuremberg, in Upper Germany; a Bohemian of good family, who was both well acquainted with the situation of the earth and used to the sea, and who understood thoroughly the longitudes and latitudes of Ptolemy in the West, from experience and long navigating; and that these two sailed into the Southern Ocean under favorable auspices, coasting not far from the shore, and crossed the equator into another world, where, when they stood with their faces towards the East, they projected a shadow on their right hand towards the South. Thus by their industry they opened another world before that unknown to us, and for many years afterwards unoccupied by any persons except some Genoese, who did so, however, to no purpose. Having in this way finished their voyage, they returned to Portugal in the 26th month, many of the crew having died in consequence of the extreme heat of the climate. In proof of their discovery, they brought home with them pepper, grains of Paradise, and many others which it would be tedious to enumerate.

"It is partly from the slender grounds which this description affords, that the claim of the discovery of America is set up for Martin Behaim. There is really nothing in the statement to warrant the idea that he ever saw America, but on the contrary, that hugging the coast south of Gibraltar, he saw only Africa. He thus crossed the equator, which had not been accomplished previously, and was therefore the opening to Europeans of another hemisphere, or world, but not the discovery of what came to be called by distinction the New World. It seems, therefore, unnecessary to adduce the circumstance which was disclosed through the researches of Mr. von Murr, that the whole passage is interpolated by another hand in the manuscript which still exists.

"Martin Behaim constructed a globe, which still exists, showing the whole face of the earth as he supposed it to exist, filling up the sea of darkness which lay beyond the limits of Western Europe. In it he laid down the Canary Islands, the Cape Verd Islands, Madeira and the Azores, which were then well known, and beyond them to the West, the fabulous Antila and Saint Brandan, and then, without any intermediate continent, and at no great distance the islands of Cathai and Zipangu (Japan), mentioned by Marco Polo. This globe was made, it is said, in 1492, the same year in which Columbus made his first voyage and discovery. It does not show any portion of America, but does exhibit many islands which are not named, both North and South of Zipangu, which, of course, could have no reference to the islands discovered by Columbus several thousand miles east of that island."—HENRY C. MURPHY.

ABBOT TRITHEMIUS, OF SPANHEIM—HIS PRAISES OF ST. ANNE—LEIPSIC, 1494.

535 **Black Letter.**— | DE LAUDIBUS SAN | CTISSIME MATRIS ANNE TRACTAT. | PERQUAM UTILIS DOMI. JOHANIS | TRITEMIJ ABBATIS SPANHEMENSIS | ORDINIS DINI PATRIS BENEDICTI. | Small 4to, sewed.

Leipsic, *Melchior Lotter*, 1494

VERY RARE, in Gothic letter, and slightly holed. (*Vide* Hain 15,631.) The colophon reads: "Impressum Liptzk per Melchior Lotter." The date will be found at the bottom of the third page.

This tractate was written by the Abbot Trithemius who in the "Chronicon Spanheimense," under the year 1450, states that printing was invented by his contemporary John Gutenberg, who—"lived at Mentz in a house called the Zum Junghen, but afterwards known by the name of the Printing House."

The first printer at Leipsic was Marcus Brand according to Hawkins and other bibliographers, while some have written in favor of giving Conrad Kacheloven the first place. Cotton says:—"The earliest printers were Conrad Kacheloven and Marcus Brand or Brandiss. Until the year 1500 the Gothic letter was exclusively used by the Leipsic printers; Melchior Lotterus having the credit of being the first to adopt the Roman letter.

NICHOLAS DE LYRA'S POSTIL'S PRINTED BY ANTHONY KOBERGER AT NUREMBERG IN 1494.

536 **Black Letter.**— | REPERTORIUM IN POSTILLAZ FAMO | SI ET EGREGII DOCTORIS FRATRIS NI- | COLAI DE LYRA SUPER VE. ET NO. TESTA. | 4to, stamped pigskin on wooden boards, with brass clasp.

Nuremberg, *Anthony Koberger*, 1494

VERY RARE. A fine example of Koberger's typography with many of the initials added in red by hand, and according to a contemporary MS. on the first page:—"Codex iste attinet Closterio Wessoprunnen."

The author of the Postils was Nicholas de Lyra, vel. Lyranus, who was born about 1270 and died in 1340. This celebrated biblical commentator was a French monk, who knew more about Greek and Hebrew, it was said, than any scholar of his time. His commentary has always been greatly esteemed by the learned.

"Celebratissima est inter scriptores Medi Ævi Glossa illa, quæ Ordinaria dicitur, quia commune omnium interpretum fuit refugium, tantaeque auctoritatis, etc."—MASCH.

"Nuremberg was amongst the first places to admit the newly-discovered art of printing. Its earliest known specimen is the 'Comestorium Vitiorum' of Franciscus de Retza, executed by John Sensenschmidt, in 1470."—COTTON'S "Typographical Gazetteer," p. 199.

"Nuremberg. This city occupies a prominent position in the early history of printing, particularly on account of the enterprise of one of its printers, Anthony Koberger, who had more presses at work and produced a greater number of books than any other printers of his time."—RUSH C. HAWKINS'S "*First Books and Printers of the Fifteenth Century*," p. 5.

INTERESTING CHRONICLE AND GENEALOGICAL INCUNABLE.

537 FERNUS (Michael). EPITOMA DE REQUO APVLIE ET SICILIE redvcens svmmatim in vnvm qvecvnqvæ de eo tangvnt historici incidenter et sparsim dvm vniversaliter rervm omnivm gesta describvnt. Small 4to, sewed.

[? Milan], 1495

EXTREMELY RARE. Printed in Roman types, with many charming initial letters. The date at the end of the dedication of the author at Milan to Pomponius Lætus is given as "M.CCCC.XCV." There is also another dedication to Pope Alexander the Sixth, Borgia. At the end of the "Caput XXX." are some very interesting genealogical details.

This is a a good example of the Milanese press. Philippus de Lavagina has been considered by many as the first Milan printer—but it is believed now that he only hired typothetæ, of whom the first was probably Zarotus of Parma, 1470–71, who was followed by Christopher Valdarfer from Venice in 1474, and by John Bonus in 1475.

BONAVENTURE'S SACRED THEOLOGY—BASLE, 1501.

538 **Black Letter.**—BONAVENTURE. Compedium sacre theologie paupis SANCTI BONAUETURE e: doctoris seraphici Sacro sancte romane ecclesie cardinalis et Albanens-

sis epiter ordine minorum. Thick 4to, old half calf on wooden boards, brass clasp.

Basle, *impressum per magistru Jacobu de pfortzen*, 1501

VERY RARE and from the library of the conventual house of Buxheim, with its coat-of-arms on the dedicatory page, which, like a few others, is wormed slightly. The fifth page is rubricated and the large capital in red is touched up with yellow. The title, which is red, is mounted. The three pages preceding the index have many MS. notes by a sixteenth century hand.

"Basle was the first city in Switzerland which could boast of the art of printing, which is thought to have been carried thither by Berthold Rodt of Hanau—formerly employed in the office of Füst at Mayence—between the years 1460 and 1465."—COTTON.

CURIOUSLY ILLUSTRATED VOLUME FROM THE PRESS OF JOHN GRUNINGER.

539 DE ORIGINE SACERDOTII ET IMPERII, etc. *Profusely illustrated with wood engravings and charming capitals.* Large 4to, sewed. Strasburg, *John Gruninger*, 1504

EXTREMELY RARE and commencing folio VII. With numerous large-sized wood engravings of Popes, Emperors, etc., with coats-of-arms, etc., the first page having a large shield of heraldic bearings over the words "Prefatio—Viuat Rex Maximilianus." The text which is partly black letter, but principally Roman, has many most delightful initial letters.

"Towards the close of the XVth century John Gruninger possessed a flourishing printing establishment at Strasburg, from which he sent forth a Terence, Horace, Virgil, and some other books filled with curious and interesting wood engravings; amongst them is an edition of Brandt's 'Stultifera Navis,' published in 1497."—COTTON.

CARDINAL HUGO'S EXPOSITION OF THE MASS—1507.

540 **Black Letter**—EXPOSITIO MISSE DOMINI HUGONIS CARDINALIS ordinis Predicatorum. Small 4to, cloth.

Nuremberg, *impressa per Hieronymum Holtzel*, 1507

VERY RARE, some pp. wormed and with curious early woodblock affixed under title of the "Madonna and Child" within large capital letter.

THE EDITIO-PRINCEPS OF ST. HILARY OF POITIERS, PRINTED BY ASCENSIUS OF PARIS.

541 HILARY (St.)—OPERA COMPLURA SANCTI HYLARII EPISCOPI HAC SERIE COMPRESSA. *Vignette on title and many charming initial letters.* Thick 4to, stamped pigskin on beveled wooden boards.

Paris, *impressa sunt in edib.* ASCENSIANIS *Parrhisiis*, 1510

EXTREMELY RARE and EDITIO PRINCEPS of the works of St. Hilary, with rubricated title and the vignette on which is the press of the printer Jodocus Badius, vel Ascensius. A fac-simile of this cut is at the head of this division of the catalogue. Some pages are wormed.

This copy came from the library of the Benedictine monastery of SS. Ulric and Affra at Augsburg. On the title is a contemporary MS. note to that effect, and there is also a very old heraldic book-plate of the same conventual institution. This volume is the earliest example of the Paris press in the Pene du Bois Collection. According to Cotton:—"There is no doubt that Paris witnessed the exercise of the art of printing so early as 1470, in which year, through the

exertions of two of its learned professors, Guillaume Fichet and Jean de la Pierre, a press was set up in the college of the Sorbonne by the three illustrious partners—Ulric Gering, Martin Crantz and Michael Friburger."

The printer of the above, Jodocus or Jose Badius, surnamed Ascensius, was also a Latin poet and scholar. He was born at Asche, near Brussels, and, as Rush C. Hawkins states—"is first mentioned in connection with printing as a corrector of presses for Trechesell and De Vingle, in the city of Lyons, in 1495 or 1497. He remained there until about 1500, when he removed to Paris, where, according to Panzer, in 1502 he established a printing house, which he called 'Prelum Ascensianum.' In 1507 he used for the first time for his device this engraving [*vide* above] of the printing press as then constructed, which is believed to be the earliest ever made of that subject."

"Les œuvres de S. Hilaire de Poitiers ont été imprimes pour la première fois à Paris, chez Badius Ascensius, en 1510, in fol., édition que Maittaire cite sous la date de 1500."—BRUNET.

DIONYSIUS AFER—THE FIRST EDITION.—"EXTRAORDINAIREMENT RARE."

542 DIONYSIUS AFER (*Alexandrinus*, PERIEGETES). DIONYSII AFRI de situ orbis opus studiosis ne | cessarui quo gentes, populi, urbes, maria, | flumina explicantur, græce scriptu. | Idem in latinitate a Rhemnio gramatico, trans | latu., falso tractenus Prisciano adscriptum, | in quo prope duceta, loca castiganimus, | quæ et Plynio et reliqs. geographis | plurimum accomodabunt. | In idem annotamenta græcoru more latine scripta, in quibus aliquot | antorum castigationes | continentur. | Cœlii Calcagnini annotatio super | Anchiale, et Rhemniai carminis pesitatio. | Small 4to, scarlet morocco, gilt edges (first page mended).

Ferrara: *Joanes Maciochus Bondenus imprimebat, Ferrariæ Die* XVIII. *Decebris. Anno* MDXII.

EXTRAORDINARILY RARE AND EDITIO PRINCEPS. Sir M. Sykes's sale, £11 11s. Of this Brunet wrote:—"First edition so scarce that he has found no copy."

This comprises a Latin translation as well as the original Greek text of the well-known hexametrical description of the earth written by Dionysius Periegeles, Libicus or Africanus, towards the latter part of the third century.

Dionysius is placed among early Americana on account of his indirect references to our portion of the globe. The 1518 edition of Dionysius by the first Vienna printer, John Winterburg, has on the reverse of the title slight allusions to the recent Oceanic discoveries. On the title-page of the 1543 and Venetian edition of this author by the poet-laureate Lemnius is a large woodcut, representing two globes, one issuing out of an open eye, the other with the word "America."

THE PASSION OF CHRIST ILLUSTRATED WITH QUAINT ENGRAVINGS ON WOOD.

543 **Black Letter.**—PASSIO DOMINI MASTRI JESU CHRISTI SM. SERIE QTTUOR. EUAGELISTURU: P. FRATRE DANIELE. AGRICOLA. ORDIS MINORU. de obseruatia. Small 4to, sewed. Basle, *Petrus de Langendorff*, 1514

VERY RARE. This little volume is noticeable on account of the series of woodcuts with which it is illustrated—as also the title. These are marked with the monogram "V. G." Some of the initials are rubricated, there is a line of MS. at the top of the title, and the edges are cut down into the marginalia.

EARLY BREVIARY FROM THE PARIS PRESS, WITH VERY CHARMING WOODCUTS.

544 **Black Letter.**—BREUIARIU. ROMANU. sub maiori forma expulsis sumo. labore difformitatu. scopulis lipidissime efformatu. extat. pulcherrimis decoratu. imaginib. tam tpi. cz. sctis. cospiciunt, etc. *Illustrated with beautifully executed wood engravings—some full-page—rubricated throughout.* Thick 4to, fine old stamped leather, rebacked in morocco gilt, uncut.

Paris, *impressum per Nicolaum higman allemanum Saxonien —impesis honesti viri Francisci Regnault alme vniuersitatis Parisien. librarii*, 1518

EXTREMELY RARE, BLACK LETTER and in splendid order. The leather of the old binding has been preserved and mounted anew on levant morocco. The sides are floriated Gothic, with a label, repeated on which is the legend "Maria."

Francois Regnault commenced to print in Paris before the year 1500. He ranks along with Hardouin, Kerver, Badius, Vostre, and the best of the earliest Parisian printers. His well-known device an elephant and castle, the last-named bearing the device "F. R." below which is a scroll with the words "Francois Regnavlt," is on the last page of the volume above the colophon, all enclosed within a beautiful woodcut border.

EXTREMELY RARE AND VERY EARLY LUTHER TRACTATE.

545 **Black Letter.**— | DE DISPVTA | TIONE LIPSICENSI, quantum ad Boemos obiter de- | flexa est, Epistola HIERONYMI EMSER. | Ad Ægocerotem Emseriarivm | MARTINI LVTHERI additio. | Noster hic Ægoceron sine fœno, peccat in uno, | Quod non est Luce linea ducta manu. | Small 4to, sewed. [Leipsic, 1519]

EXTREMELY RARE, being one of the earliest tractates extant in reference to Martin Luther, and his celebrated controversy at Leipsic with Eckius, in June, 1519, which—"dispute originated in a challenge from Eckius to Carlostadt, Luther's colleague and companion, to a public discussion concerning the freedom of the will, and a challenge to Luther also to enter the lists with him, while he defended the authority and supremacy of the Roman pontiff."

The above imprint is taken from the end of Emser's letter to John Zack, of Prague. On the title is a large coat-of-arms and crest, with the legend in the corner:—"Arma Hieronymi Emser."

DA PONTE'S GRAMMATICAL ART—PARIS, 1520–25.

546 PONTANUS (Peter). GRAMMATICÆ ARTIS et Ars Versificatoria. *Fine printer's marks on the titles.* 3 vols. small 4to, fresh red russia, citron edges (some pp. stained).

Paris, *Bernard Aubry*, 1520–25

VERY RARE. Pierre da Ponte, the celebrated Flemish philologist and author, was blind from his youth up. He died in 1529.

THE 1521 PLINY OF CRATANDER.

547 PLINY.— | C. PLINII SECVNDI | Nuocomensis epistolarum | libri dece., in quibus mul | tæ habentur epistolæ | no. ante impressæ: | cu. pluribus ali- | is, quæ pro- | xima pa- | gella in | dica | bit. Thick small 8vo, stamped pigskin on wooden boards.

Basle, *apvd And. Cratandrvm*, 1521

VERY RARE, and in Italic types, with engraved title, charming initial letters and printer's device of Cratander on the last page—some colored. The pages at the beginning are foxed and there are contemporary marginalia. Following Andreas Cratander's "To the Reader" is the epistle of Aldus Pius Manutius to Aloysius Mocenicus.

VALUABLE EARLY LUTHER BROCHURE, WITH MOST RARE WOOD ENGRAVING OF HANS HOLBEIN, 1521.

548 **Black Letter.**— | DETERMINATIO THEO | LOGICE faculta- | tis Parisien. super DOCTRI- | NA LUTHERIANA hacte- | nus per eam visa. | Small 4to, paper (wormed slightly). Basle, *impressum Denuo basilee per Nicolaum Lamparter*, 1521

VERY RARE. This tractate is not only interesting as an early Luther brochure, but as having on the title a wood-engraving executed by Hans Holbein, and possibly the large initial letter on the second page, which is colored.

"As a wood engraver Holbein is said to have executed some works as early as 1511, and before his departure from Switzerland he engraved a great many wooden cuts for the publishers of Basle, Zurich, Lyons and Leyden."—SPOONER.

EXTREMELY RARE WORK BY ERASMUS, 1522.

549 **Black Letter.**—ERASMUS.— | Ein expostulation | oder klag JHESU zu dem menschen der | vsz eyctnem mut will. verd ampt wurt. | In latin durch ERASMU VON RO | TERDAM beschribe durch meister | LEO JUD PFARZHEIR zu eyn | fidlen vertutscht. | Small 4to, cloth.

Zurich, *Christopher Froschouer*, 1522

EXTREMELY RARE. This is one of the very earliest productions of the Zurich press and antedates Panzer. The remarkable Renaissance title-page, with border of children playing drums, fifes, etc., and with vignette of Christ in the centre, also of naked woman on toad, was probably cut by Holbein on the wood.

"At what time it [Zurich] first adopted typography, I have not learnt: the earliest book noticed by Panzer bears date 1523: but in the Bodleian collection of German tracts on the Reformation, one of Luther's, printed at Zurich, is dated 1521. Christopher Froschouer was the printer of most eminence and business."—COTTON.

RARE EXAMPLE OF THE CRATANDER PRESS.

550 ŒCOLAMPADIVS.— | Comparatio | regis et monachi, avthore divo | Io. CHRYSOSTOMO, nuper a IOANNE | ŒCOLAMPADIO uersa. | Small 4to, cloth.

Basle, *apvd Andream Cratandrvm*, 1523

VERY RARE, with woodblock initial letters and Cratander's device on the title of—"a nude winged Fortune on a ball."

EARLY REFORMATION TRACTATE OF ZWINGLI AND ILLUSTRATED BY HANS HOLBEIN—1525.

551 **Black Letter.**—ZWINGLI.— | Naachhut von dem Nacht- | mal oder Daucksagung CHRISTI | durch HULDRYCHEN ZWINGLI | in Latin beschryben vn. | durch GEORGEN | BINDER ver- | dutschet. | Small 4to.

Zurich, *durch Johansen Nager*, 1525

EXTREMELY RARE. This early tract of the great reformer Ulrich Zwingli has a title-page cut by Holbein. In the centre is a vignette of Christ carrying the cross, and in the borders are death's heads, nude women, etc.

THE 1525 EDITION OF THE TUSCULAN ORATIONS PRINTED AT VENICE.

552 CICERO.— | Tusculanæ qstio | nes MARCI TULLII CICERO- | NIS nouissime: post omnes impressiones | vbiqz locorum excussas: adamussim | recognite: cunctisqz errorivus ex- | purgate. Addito elegati alpha- | betico inditio nuc. primum | excogitato: quod | omnia scitu di- | gna | mirifice demonstrat. | *Curious woodblock cuts.* Large 4to, half vellum (stained).

Venice, *per Benedictum Augustinumqz Bindonos*, 1525

VERY RARE, with the title in red and the index in black Gothic types.

"LE JARDIN DE PLAISAUNCE"—EXTREMELY RARE, WITH CURIOUS WOODCUTS AND PRINTED BY PHILIP LE NOIR, OF PARIS, IN 1527.

553 **Black Letter.**— | SENSUIT LE IAR | DIN DE PLAISA | CE. et fleur de | Rethorique | contenant plusieurs | beaulx liures: comme | le dormet de Noblesse. Le chief de joyeusete: | auec plusieurs Rodeaulx et Balades en grat | nobre come vous pourrez veoir p la table de | ce present liure. Imprime nouellemet. liii | . *Rubricated title, very curious woodblock illustrations, also on title, on verso of the same, etc.* Small 4to, fine old red morocco gilt, inside dentelle gold borders, edges gilt.

Paris, *Nouuellement imprime a Paris par Phelippe le Noir libraire et relieur . . . l'an mil centz xxvii*, [1527]

EXTREMELY RARE and handsome black letter, tooled *à la* Du Seuil. With numerous strange woodcuts, some slightly suggestive, also printer's mark on the last page, over which are the numerals "liii.," the same as on title, and which refers to the number of sheets. The typographical mark of Philip Le Noir (*i.e.*, "the black") is a shield with his monogram supported by a negro and negress. The crest is a negro "couped." Around the device is the motto: —"Cest mon desir a diev servir povr acqverir son dovlx plaisir."

Brunet says this work is a kind of "Art of Poetry," accompanied by a number of examples selected from different poets of the 15th century such as Alain Chartier, Charles d'Orleans, Villon, Coquillart, or composed by the anonymous author himself, who assumed the nom-de-plume of "Infortuné." As there is very little order in the arrangement of the different pieces, it has been believed that the work remains incomplete, and that we only possess a portion. Nevertheless Brunet goes on to state it is a very curious selection, and it holds a distinguished place among the collections of the ancient French poets. In the last piece, entitled "Le Cheualier outre par l'Amour de sa dame," will be found the erotic passages that Goujet stigmatized as "impious and obscene."

[GALLIOT DV PRE—THAT FAMOUS PARIS BIBLIOPOLE'S DEVICE, FROM THE "ORDONNANCES" OF 1534, AND NUMBER 559 OF THIS CATALOGUE.]

MESCHINOT'S EXCESSIVELY RARE "LUNETTES DES PRINCES," PUBLISHED IN 1528 BY GALLIOT DU PRE AND MAGNIFICENTLY BOUND BY TRAUTZ-BAUZONNET.

554 MESCHINOT.— | LES LUNETTES | DES PRINCES. | Ensemble plusieurs ad | ditions & Ballades par | noble home. IEHAN ME | SHINOT escuyer, de nou | ueau Composees | Et se vendent au pre- | mier pillier de la grand | Salle du Pallays, par | GALLIOT DU PRE | M.D.XXVIII | . *Charming woodcut border on title and initial letter at the beginning of the poem.* Minimo, five and three-eighths inches by three and a half, elegantly bound by TRAUTZ-BAUZONNET in crimson crushed levant morocco *à la* JANSEN externally, and doublé with crushed dark blue levant morocco, most sumptuously tooled in richly ornamented compartments, with foliage and flowers, in the centre the heraldic "ex libris" of EM. BANCEL, red morocco joints, edges gilt on marble.

Paris, *imprimees ce XX iour doctobre Par* MAISTRE PIERRE VIDOUE *Libraire iure de Paris, Pour honeste psonne.* GAILLIOT DU PRE, *aussy libraire iure. Aiat. sa boutique au premier pillier de la grande salle du Palays.* M.D.XXVIII., *i. e.*, 1528.

EXCESSIVELY RARE. The most charming bibelot in the collection of M. Pene du Bois, and a beautiful example of Gailliot du Pre. He paid $300 to

["Les Lunettes des Princes," published by Galliot dv Pre, of Paris, in 1528, and elegantly bound with gold tooled doublé by Trautz-Bauzonnet. Number 554 of the "Pene dv Bois Collection."]

an Union Square book-dealer for it, *vide* inserted cutting from his catalogue numbered 445. The text is round Roman letter, and the volume is the most sought after of all the editions of the poetical works of Meschinot.

It is one of the only two or three copies known, and came from the library of Prince d'Essling, but it has been richly rebound by the greatest of modern binders—Trautz-Bauzonnet.

It was exhibited at the Grolier Club exhibition of bindings, May 7–15, 1886, and was thus spoken of in the *New York Tribune* account thereof :—

" Trautz-Bauzonnet 70 is the best piece of this artist's work in the exhibition. The tooling is good. He is said to have excelled all modern workmen in this particular."

Morgand and Fatout in their catalogue of 1882 (*vide* inserted cutting) asked 3,000 francs for a copy (No. 655), also bound by Trautz-Bauzonnet, but it was not *doublé* like the above. In their 1876 catalogue the same firm of Paris bibliopoles priced another copy, bound by Lortic, at 1,000 francs. Brunet styles this edition :—" Jolie édition en lettres rondes; elle est rare et fort recherchée."

Goujet and Vapéreau both notice favorably the writings of Meschinot, who was born about 1415, at Nantes, and died September 12, 1491. The last-named authority states the " Lunette des Princes " owed its popularity to—" des tours de force, alors fort appreciés, comme rimes redoublées, allitérations, vers coupés de telle façon qu'ils pussent se lire par moitie séparée, en avançant, en rétrogradant, de gauche à droite, de droite à gauche, etc. Le chef-d'œuvre en ce genre est une pièce de Meschinot, consistant en huit lignes qui peuvent se lire de trente-deux manières différentes, en conservant toujours 'sens et nme.'"

The fac-simile of this nugget of the "Pene du Bois Collection" is given through the courtesy of Ingersoll Lockwood, Esq., of the "American Book Maker," who loaned the electrotype of this illustration of the Meschinot, as well as of other reliures. This engraving of the handsome *doublé* binding on this number, *i. e.*, the " Lunettes des Princes," is referred to in the following extract from the " American Book Maker" of March, 1887, in the article on " Bookbinding as an Art and Industry," by Mr. Ingersoll Lockwood. who writes :—" Bauzonnet becomes an interesting figure somewhat later, for he breaks away entirely from the bad methods of the First Empire and the Restoration, and once again, after a long eclipse, the glories of the golden age of bibliopegy shine forth with wholesome vigor. Large irons were laid aside, and the delicate patterns, with which the names of the Eves, of Le Gascon, Derôme, Padeloup and others are inseparably associated, reappeared upon book-covers. So far as this beautiful art is concerned, the simoon of the Revolution passed over it without doing any more than temporary injury. Like the herbage of the prairie which sprouts up sturdier and greener after the besom of flame has passed over it, the art of book decoration in little more than a third of a century had not only regained, but had even surpassed its old-time brilliancy, and to-day France is by right accredited with the honor of being the first in the art. In 1833 Bauzonnet entered into partnership with a brother decorator of distinction, Trautz, and the light cast by the conjunction of these two stars of first magnitude is one which lends coveted distinction to a binding. On page 67 [of the 'American Book Maker,' for March, 1887] is given a photo-engraving of a section of a very rich and delicate tooling executed by Trautz-Bauzonnet in the *doublé* of a rare old book entitled 'Les Lunettes des Princes,' small octavo, printed in Paris in 1528. The binding by this celebrated firm is wrought in red morocco, with *doublé* of dark blue. The camera can give only a faint idea of the purity and delicacy of this tooling. It is in the style of Eve, the laurel leaf and myrtle vine are the forms followed, the design being broken into compartments. The imprint of the celebrated dual firm-style will be found set directly under the lowest central compartment."

GALLIOT DU PRE'S EDITION OF LE MAIRE AND BOUND BY BAUZONNET.

555 LE MAIRE (Jehan).— | Les Troys | Liures des Illustrations de Gau- | le: & singularitez de Troye, | nouuellemet. reueues & cor- | rigees oultre les preceden | tes Impressions. | *With many curious woodcuts.* 3 vols. in 1. Thick minimo (five and five-eighths inches by three and a half), handsomely bound by BAUZONNET in dark green crushed levant morocco, edges gilt on marble.

Paris, *par* GALLIOT DU PRE, *a la grant salle du Palais au premier pillier.* MDXXXI., *i. e.*, 1531

EXTREMELY RARE and very beautiful example of the most sought after edition of this work, and which is considered one of the rarest volumes published by Galliot du Pre. The colophon reads further that it was—"imprimez a Paris par Maistre Pierre Vidoue pour Galliot du Pré."

This copy was imported from Paris for Mr. Pene du Bois at a cost of 325 francs, *i. e.*, $65, according to the inserted catalogue cutting (No. 6269) in the book, where it is called—"très bel exemplaire de l'édition les plus recherchée de cet ouvrage et l'un des plus rares volumes publiés par Galliot du Pré." It has the book-plate of the—"Bibliothèque de M. Renard."

Its woodcuts are curious. On the title is a vignette of a galley, etc., the device of Galliot du Pre—at one end is a man with a telescope—the other is decorated with fleurs-de-lys. On the back of the title are two cuts, one of nude gods and goddesses at Carthage, and the other of a battle at Troy, in which are depicted Priam, Ascanius, Eneas, etc. The title and the fourth and fifth pages are rubricated. There are other cuts, including one at the end of the first volume of the printer, a naked woman, etc.

John Lemaire, called "de Belges," the poet and French historian, was born in Belgium 1478, and died about 1548. He was the nephew of the chronicler Molinet, and succeeded him as the Librarian of Margaret of Austria, Governor of the Low Countries. Towards the end of the reign of Louis the Twelfth he was—"historiographer of the Court of France." Moke, in his "Histoire de la Littérature Française," says:—"Des allégories parfois ingénieuses et surtout une bonne facture du vers, assignent à Jean Lemaire LA PREMIÈRE PLACE parmi ses contemporains." He laid down the rules of prosody which were adopted by Marot, and he was one of the masters of Ronsard.

THE "FLANDERS CHRONICLE"—MOST CURIOUSLY ILLUSTRATED, AND THE 1531 ANTWERP EDITION.

556 **Black Letter.**—[ROOUERE (A. de).] DITS DIE EXCELLENTE CRONIKE VA VLAENDERE BEGHINNENDE VA LIEDERICK BUC DEN EERSTEN FORESTIER, ETC. *Profusely illustrated with curious woodblock engravings of ancient scenes and incidents in the history of Flanders, portraits, coats-of-arms, etc.* Thick small folio, calf, gilt.

Antwerp, *Willem Vorsterman*, 1531

EXCESSIVELY RARE and splendidly printed black-letter copy of Buc's "Chronicle of Flanders." The title-page is printed in black and red, three-quarters thereof are taken up with a woodblock illustration of the Emperor Charles V. in armor on horseback and attended by four mounted knights. At the back of the title is a somewhat similar portrait of Charles the Fifth, but not "cap-à-pie." The folios are paged I.–CCC. and then recommence, ending LIX. The table follows. The first title is mended and mounted. There is

also a second title, with a splendid three-quarter portrait of Charles the Fifth. Before folio XLVI. of the second part is a double plate folded. Many of the initial letters are charming examples of ornamental work. The colophon is dated—"Anno MCCCCC. ende XXXI. (1531). Ende es voleyndt den XI. sten dach der maent Julij."

The name of the author, "Anthonis de Roouere," who describes himself as "a noble rhetorician and musician," will be found on the verso of folio CCXXV. *Vide* Santander, "Memoire Historiques sur la Bibliothèque dit de Bourgogne," page 149.

JEAN MAROT'S POEMS—THE ORIGINAL EDITION OF 1532 PRINTED BY GEOFFROY TORY AND BOUND BY DURU.

557 MAROT.— | IAN MAROT | de Caen svr les Devx | heureux Voyages de Genes & Venise victo- | rieusement mys a fin, Par le treschrestien ROY | LOYS DOUZIESME de ce nom. Pere du Peuple. | Et veritablement escriptz par iceluy IAN MA- | ROT, alors Poete & Escriuain de la tres magnani | me ROYNE ANNE, DUCHESSE DE BRETAIGNE, & | depuys, valet de chambre du treschrestie ROY | FRANCOYS, PREMIER du nom. | Small 8vo (six and one-eighth inches by over three and seven-eighths). Bound by H. DURU in red crushed levant morocco, dentelle gold inside borders, edges gilt on marble.

Paris, *ce present Liure fort acheue dimprimer le XXII. Iour de Ianuier, M.D.XXX.II. pour Pierre Rouset. dict le Faulcheur, par Maistre Geuffroy Tory de Bourges, Imprimeur du Roy*, 1532.

EXCESSIVELY RARE, ORIGINAL EDITION, very fine copy and cost M. Pene du Bois $45, as per inserted cutting of New York book-dealer.

Brunet says in regard to this volume:—"Edition en lettres rondes, la plus ancienne que nous connaissions de ces poésies. Elle a été publiée par Clement Marot, qui y a joint une *Epistre au Roy . . . . faissant mention de la mort de Ian Marot* son père, autheur de ce liure." This will be found on leaves ii.-iii. of the above. On page 69 of the copy in this catalogue of Fournier's "L'Art de Reliure en France," will be found the following probable reference to this copy:—"Malheureusement, les deux exemplaires du Jean Marot, qui j'ai vus, l'un en 1854 à la vente Berlin, l'autre l'année d'après chez Potier, avaient échangé leur ancienne reliure pour une plus moderne. L'une avait été relié de nouveau par Bauzonnet, l'autre par Duru." At the bottom of the page is this MS. note:—"Ce dernier est probablement celui qui figure dans le cabinet de Mr. H. du Bois de Brooklyn."

Jean Marot, the early French poet and father of the yet more celebrated Clement Marot, was born in 1463 and died 1523. It is believed his real family name was Desmarets. The talent that he showed for poetry placed him under the protection of Anne of Brittany. Later he was valet-de-chambre to Francis the First. His poems, we are told—"Offrent de réele qualités, le natural dans le tour, la justesse dans l'expression, la vérité et quelquefois l'éclat dans la peinture, le choix et la variété du rhythme."

Geoffroy Tory, who printed the above, was one of the most distinguished typothetæ and authors of the beginning of the 16th century. Tory—"began his literary career in Paris in 1505. Having a special fondness for art, he began to practice wood-engraving, and finally determined to pursue art studies in Italy. Here he became much interested in printing. As a wood engraver

he was soon recognized as one of the chief artists of his time. He is supposed to have engraved the elegant antique script used by Henry Stephens. . . . . The richly illustrated 'Books of Hours' published by Tory are distinguished by a combination of antique art with French grace and an abandonment of the prevalent Gothic method of ornamentation."

In 1529 that singular book of Tory's the "Champ Fleury" was issued. He also translated various Greek works into the French language. Francis the First honored him with special privileges as a printer in consideration of the choice ornamentation with which he decorated his books. His mark was—"un Pot casse, remply de toute, sorts d'instrumens," and the motto—"non plus." La Caille gives the history of Geoffroy Tory, who died in the year 1550, at considerable length.

GALLIOT DU PRE'S EXTREMELY RARE "ORDONNANCES" OF 1533 AND BOUND BY THIBARON-ECHAUBARD.

558 **Black Letter.**— | ORDONNANCES ET INSTRUCTIONS faictes | par feux de bonne memoire les ROYS CHARLES | SEPTIESME LOYS VNZIESME CHARLES HUYTIES- | ME LOYS DOUZIESME et FRANCOIS PREMIER | du nom Extraictes et collationnes aux | registres de la souueraine court de | parlemet, a Paris Ensemble plu | sieurs autres ordonnances | statuz edictz et declara | tions faictes par | plusieurs au- | tres roys. | Ad | touste en | la fin dicelles | oultre les pecede | tes. impressios plusieurs | ordonances, faictes iusques | en lan mil cinq cens trente trois | ainsi que lon pourra veoir en tour | nant le | fueil | let. | *Curious and charming woodcut initials—title rubricated.* Thick small 8vo (six and one-eighth inches by three and five-eighths). Elegantly bound by THIBARON-ECHAUBARD in crushed brown levant morocco gilt, tooled on back and sides with fleurs-de-lys, broad inside dentelle gold borders, edges gilt on marble, uniform with number 559.

Paris, *on les vend a Paris en la grant salle du palais au premierpillier en la bouticque de* GALLIOT DU PRE, *marchant libraire iure en Luniuersite Mil.D.XXXIII., i e.*, 1533

EXTREMELY RARE and a superb typographical specimen of the imprint of Galliot du Pre.

The colophon ends:—". . . et furet. acheuees dimprimer le vingtsixiesme iour Daoust mil cinq cens trete et troys par Jehan sauetier imprimeur demourant en la rue des carmes a lhomme sauluaige."

On the recto and verso of leaf "CCCXXXIII." will be found the curious "Ordonnance somptuaire" of June 8, 1532.

THE "ORDONNANCES" OF 1534, WITH THE IMPRINT OF GALLIOT DU PRE — AND BOUND BY THIBARON-ECHAUBARD.

559 **Black Letter.**— | ORDONNANCES | ROYAULX sur le faict de la Justice et ab | breuiation des proces par tout le Roy- | aulme de Frace. facites par le Roy | nostre sire: Et publiées en la | court de Parlement a Pa- | ris le six-

iesme iour du | moys de Septem- | bre Lan Mil | cinq cens | XXXIV. | Auec priuilege. | *Handsome printer's mark of* GALLIOT DU PRE, *also floriated initials and vignette cut of the arms of France on the title.* Small 4to. Elegantly bound à la DU SEUIL by THIBARON-ECHAUBARD in crushed brown levant morocco gilt, tooled on back and sides with fleurs-de-lys, broad inside dentelle gold borders, edges gilt on marble, uniform with number 558.

Paris, *en la grand salle du Palais par* GALLIOT DU PRE *et* JEHAN ANDRE, *Libraires*, 1534

EXTREMELY RARE and BEAUTIFUL SPECIMEN of Galliot du Pre in a reliure of Thibaron.

The colophon reads:— | Fin des presentes Ordonnances Royaulx | nouuellement faictes sur l'abbreuiation des | proces et imprimees a Paris par | Estienne Caueiller pour Galiot | du pre Jehan Bon Homme | et Jehan Andre | libraires. | MIL.D.XXXIV." On the opposite page is the delightful printer's mark of Galliot du Pre—"A one-masted galley with a bearded old man at the helm, rowed by six men, and at the stern another blowing a horn, from which proceed the floriated ornamentation at the top of the device—there is also an angel sounding forth the motto 'La Vogve Gvallee'—on the side of the galley is the monogram of Du Pre on a shield, and below on a label the name 'Galliot dv Pre.'" This device will be found in fac-simile over number 554.

CRATANDER'S EDITION OF CASSIANUS, 1534.

560 CASSIANUS.— | IOANNIS CASSIANI | viri disertissimi, de | incarnatione Domini | libri VII. | iam recens æditi | item BEATI CYRILLI sermo, de eo quod uerbum | dei factum sit homo. | Small 8vo, stamped pigskin.

Basle, *apvd And. Cratandrvm*, 1534

VERY RARE. With numerous quaint initial letters and printer's mark of Cratander at both the beginning and end.

DANTE—THE 1536 VENICE EDITION ELEGANTLY BOUND BY TOUT, A LA JANSEN.

561 DANTE.—COMEDIA DEL DIVINO POETA DANTHE ALIGHIERI, con la Dotta e leggiadra spositione d CHRISTOPHORO LANDINO: con somma diligentia e accuratissimo studio nuouamente corretta e emendata: da infiniti errori purgata, ac etiandio di vtilissime hostille ornata. Aggivntavi di Nvovo vna copiosissima Tauola, nella quale si contengono lestorie, fauole, sententie, e le cose memorabile e degne di annotatione che in tutta l'opera si ritrouano. *Woodblock portrait of* DANTE *on the title and numerous cuts.* Thick 4to, bound in the JANSEN style by TOUT in levant morocco, beveled sides, inside gold borders, edges gilt. Venice, 1536

MOST RARE. A remarkably clean copy of this very rare edition of Dante printed in italics, but with a few of the head-lines cut into by the binder's plough. The many wood-engravings are very curious examples of the art, as to both subjects and style. The imprint on the title reads—"In Venegia ad instantia di M. Gioanni Giolitto da Trino," and on the colophon—"In Vin-

eggia per M. Bernardini Stagnino MDXXXVI." Below is the printer's mark of the last-named.

The commentary to Dante of Cristoforo Landino is considered by authorities the best of the many on the works of "the Divine Poet." Landino was born at Florence in 1424 and died there in 1504. He was the preceptor of Julian and Lorenzo de Medici.

THE BULL OF POPE PAUL THE THIRD—ISSUED 1536.

562 **Black Letter.**— | DIE BULL VNSERS HEILIG | STEN HERRN VND VATERS HERREN PAULI | aus Gottlicher fursehung dises namens | des dritten Romischen Bischoffs | ansatzung vnd ausschreibung | eines heiligen gemeinen Concilii betressende. | Small 4to, boards. *n. p.*, [1536]

VERY RARE. With large papal coat-of-arms on title and charged—"six fleurs-de-lis, three, two and one." The date—"funffzehen hundert dreyssig vnd sechs jare" will be found at the end of the papal bull and preceding the list of Cardinals.

Paul the Third was one of the most famous Popes in history. He ordered the Council of Trent, established the Inquisition, approved the order of Jesus, excommunicated Henry the Eighth and died in 1549, two years after the murder of his bastard son, Pier Luigi Farnese.

AGRIPPA'S VANITY OF THE SCIENCES, 1537.

563 AGRIPPA. — HENRICI CORNELII AGRIPPÆ ab Nettesheym, De Incertitudine et Vanitate scietiarum. declamatio inuectina, denuo ab autore recognita et marginalibus Annotationibus aucta. *Woodblock portrait on title.* 12mo, crinkled morocco extra, inside gold tooling, edges gilt, by VOGEL. *n. p.*, 1537

VERY RARE AND EARLY EDITION. From the Danyan Library and with bookplate—also contemporary MS. facing first chapter of text.

"Agrippa kept a Stygian pug,
I' th' garb and habit of a dog,
That was his tutor, and the cur
Read to th' occult philosopher,
And taught him subtly to maintain
All other sciences are vain."

—*Hudibras.*

RARE AND EARLY WORK ON NAVIGATION BY SEBASTIAN MUNSTER, PROFUSELY ILLUSTRATED.

564 **Black Letter.**— MUNSTER (Sebastian), | Furmalung vnd funftlich | beschreibung der Horologien nemlich vvieman der Sonnen vren | mit mancherley weys vnd form vnd auff allerley gattung ent- | werssen soll an die mauren auff die nieder vnnd auffgehebte ebne | auss rotund schlecht aussgraben vnd andere mancherley instru- | ment Gemacht allen funftliebhabern zu gefalle durch SEBASTIANN MUNSTER Burger zu Basel vnd | Ordinarium der selbigen stat ho | hen schulenn. *Numerous wood-engravings.* Large 4to. Basle, *Heinrich Peter*, 1537

VERY RARE, and by the editor of some of the best issues of the "Cosmographia" of Ptolemy. The quadrant, compass, sun dial and other illustrations are very curious. The title is mounted and on the back is affixed an interesting monthly sun dial diagram with coat-of-arms, etc.

THE GRYPHIUS EDITION OF JUSTIN.

565 — | IVSTINI | ex Trogi Pompeii | historiis externis libri | XLIIII | His accessit | ex sex AVRELIO VI- | CTORE de uita et moribus Romanarum Impe- | ratorum Epitome. | *With printer's device on title and on the last page.* Small 4to, stamped pigskin on wooden boards, with brass clasps.
Lyons, *apvd Seb. Gryphivm*, 1538

VERY RARE, with numerous contemporary marginalia and inserted MS. notes.

EARLY REFORMATION BROCHURE.

566 **Black Letter.**— | DER PREDICANTEN ZU NU | RENBERG schrifft an Ku- | precht von Moshaim | Dechaut zu Passau | Verteutscht. Small 4to, boards. Nuremberg, 1539

VERY RARE. The above interesting tractate is signed by—"Wenceslaus Linck, Andreas Osiander, Vitus Theodorus, Thomas Venatorius."

RARE LUTHER TRACT.

567 **Black Letter.**—LUTHER (Martin). VON DER KIRCHEN was wer vnd wo sie sey vn wo bey man sie erkennen sol. Small 4to, boards (title mended and stained).
VERY RARE. [? Wittemberg], 1540

MELANCTHON'S LETTER TO THE LANDGRAVE OF HESSE, 1540.

568 **Black Letter.**—MELANCTHON (Philip). Epistel an den LANDGRAVEN ZU HESSEN, etc. Verdeutscht durch JUSTUM JONAM. Small 4to, boards. Wittemberg, 1540

VERY RARE. With engraved border to title by Cranach, of Pope, Cardinals, etc.

TRESLER, 1543—WITH CUTS ATTRIBUTED TO LUCAS CRANACH.

569 TRESLER.— | DECLA | MATIONES ali | quot Theologicæ de- | nuo ab Authore recogni- | tæ, quarum inscriptiones | sequenti offendes | pagella. | Avthore FLORIANO | TRESLERO Benedicten pu- | rano Cœnobita. | Minimo, half stamped pigskin, wooden boards, brass clasps.
n. p., *Caspar Datz*, 1543

VERY RARE, in good condition and printed in Italic letter. With woodblock cut of "the Trinity" facing dedication, fine printer's mark and engraved border on title—all probably by Lucas Cranach.

THE CONFESSION OF AUGSBURG—AN EARLY COPY.

570 **Black Letter.**—BRUNDLICHER VND WARHAFFTIGER BERICHT dieser geschwinden practicken der itzigen vnuersehenliche schnellen krieges mistung wider die lehre des Glaubens an JHESUM CHRISTUM vnnd Stende der Augspurgischen Confession. Small 4to, boards.
n. p., 1546

A RARE TRACT on the Augsburg confession.

SCAEVOLA'S COMMENTARY ON CICERO—"OLD PARR'S" COPY.

571 CICERO.—Commentaria in M. T. CICERONIS Orationem pro T. A. MILONE, Avtore NICOLAO SCAEVOLA. Minimo, red morocco gilt, inside dentelle gold tooling, by C. SMITH.
Rome, *per Antonium Bladum*, 1549

VERY RARE, and with the autograph on the title of Dr. Samuel Parr, "Old Parr." From the Syston Park Library, and with the book-plate of that collection inserted. This beautifully printed little volume is in italics, and the arms on the title are those of Bishop Caracciolo, to whom the work is dedicated.

FINE EXAMPLE OF MAIOLI RELIURE ON A VOLUME PRINTED BY ESTIENNE.

572 NOVUM TESTAMENTUM ex Bibliotheca Regia [Greek Text]. Thick minimo, old mosaic calf, gilt edges.
Paris, *ex officina Roberti Stephani*, 1549

VERY RARE and a fine example of Maioli binding from the press of the celebrated Estienne and from the library of Ambrose Firmin-Didot, whose book-plate is inserted.

The reliure is of the usual Grolieresque geometrical design peculiar to Maioli bindings, and with red, blue, white and green mosaic worked into the gilt tooling.

"Lovers of bookbinding rejoice when they meet with works from the library of Maioli. Who and what Maioli was, and at exactly what period he lived, we do not know, but he possessed a splendid library. It is supposed that Michel Maioli, one of the first of Italian collectors, was his father or uncle Tommaso Maioli's bindings were the perfection of art, whilst Michel's are less artistic."—CUNDALL.

573 **Black Letter.**—LAMBECK (Heino). Compendium Sciotericorum, das ist ein Kurtze und Brundliche Beschreibung allerhand sonnen Uhren und Natur. *Many diagrams.* Small 4to, boards. Hamburg, 1549–76

RARE. A sixteenth century volume on navigation, etc. Rubricated title.

574 **Black Letter.**—Der Von Magdeburgh Entschuldigung Bit Vund Gemeine Christliche Erinnerunge. Small 4to, boards. Magdeburgh, *Michael Lotther*, 1549

RARE. With large woodblock arms and supporters of Magdeburgh on title.

THE LIVES OF THE EMPERORS—LYONS, 1550—AND NUMISMATICALLY ILLUSTRATED.

575 HUTTICHIUS (John).— | Imperatorum & Cæsa- | rvm Vitæ, cvm | Imaginibus ad vinam effi- | giem expressis. | Huic æditioni additi sunt cum Icunculis & elen | cho, versus Ausonij Mycilli & Vellei poeta- | rum paucis ingentem historiam complectentes. | *Vignette on title and numerous numismatic woodcuts of emperors.* Small 8vo. Bound by MANSELL, successor to HAYDAY, in calf gilt, dentelle gold borders and dead gold edges.
Lyons, *apud Bathazarem Arnolletum*, 1550

VERY RARE and an excellent copy of this little volume, which is decorated

with the portraits of emperors from ancient coins and medals. The printer's device of Arnollet—"a sea-horse and pair of scales"—is on the title.

Brunet says the portraits of the Roman, Byzantine and German emperors engraved in this volume were taken from the "Illustrium Imagines" of 1517. The text is different from that Roman edition, being more complete, with distiches added and many additional portraits.

576 **Black Letter.**—VERNEUTE VND GEPESSERTE GERICHTS Ordnung zu Nurnberg—Decretum in Senatur XXVIII. Nouembris MDXLVIIII. Small 4to, boards.
RARE. Nuremburg, *J. Paulo Fabritio*, 1550

PHILIP DE COMINES' CHRONICLE IN A MAIOLI BINDING.

577 COMINES (Philippe de).—Cronique et Histoire composee par PHILIPPE DE COMINES, cheualier seigneur d'Argeton, contenant les Choses aduenues durant le regne du ROY LOYS VNZIESME et CHARLES HUICTIESME son fils. Nouuellement reueue et corrigée. Thick minimo, old calf, gilt edges. Paris, *Estiene Groulleau*, 1551

VERY RARE. In mosaic binding of the "genre Maioli" and of Grolier-esque design. Every page is carefully ruled in red. The most judicious and able history of the great Flemish statesman, Philip De Comines, which comprises a period of thirty-four years during the reigns of Louis XI. and Charles VIII. of France, was said by Catherine de Medicis to have made as many heretics in politics as Luther's works had done in religion.

THE RARE FIRST FRENCH AND ITALIAN GRAMMAR.

578 ACHARISIO.—La GRAMMATICA VOLGARE di M. ALBERTO DE GL' ACHARISI d acento—La Grammaire de M. ALBERT DE LA CHARISI DACENTO, tournée de Tuscan en Francois. *Vignette on title.* Small 8vo, old calf.
Louvaine, *ex officina Bartholomei Grauij*, 1555

VERY RARE, and the first French-Italian grammar, with the two languages in parallel columns.

SIXTEENTH CENTURY AND VALUABLE WORKS ON GERMAN LAW—WITH QUAINT WOODCUTS.

579 **Black Letter.**—STATUTEN BUCH Gesatz Ordnungen vnd Gebrauch Kaiserlicher Allgemainer vnd etlicher Besonderer Land vnd Stett Rechten. *Numerous wood engravings*, Frankfort, 1558; *also*—

GOBLER (Justin). Der Rechten Spiegel auss Naturlichem den Beschribnen, Gaistlichen, Weltlichen vnd andern Gebrendlichen Rechten. *Portraits and many curious woodcuts.* Frankfort, 1564

TOGETHER 2 vols. in 1. Thick large 4to, half vellum.

VERY RARE. Two curious old German law-books, with quaint woodcuts. One title is mended, the other mounted.

PRESIDENT DE THOU'S COPY OF HERODIAN, AND WITH THAT GRAND OLD BIBLIOPHILE'S AUTOGRAPH SIGNATURE.

580 HERODIANI Historiæ de Imperio post MARCVM vel de svis Temporibvs, ANGELO POLITIANO Interprete. Minimo, mottled vellum, red edges.
Lyons, *apvd haered. Seb. Gryphii*, 1559

VERY RARE, and with an eighteenth century note on the end paper, and in French, to the effect that this volume came from the library of the celebrated De Thou, and that his autograph is at end of the book, written by himself.

His signature is given in the Latinized form—"Jacobi Augusti Thuani." There are a few marginalia in his handwriting, also some caption contents.

A RELIC OF THE MAYFLOWER PILGRIMS.

581 **Black Letter.**—FRANCK (Sebastian). Das Verbuthschiert mit Siben Sigeln Verschlossen Buch. *Curious woodblock on title—representing a man blindfolded and pointing at a volume with seven seals.* Thick small folio, stamped pigskin on wooden boards, with two brass clasps.
Pfortzheym, *Georg Rahen*, 1559

VERY RARE. On an end paper is the MS. note:—"This came over in the May Flower." There is also on the title a MS. inscription, showing that it belonged to the Jesuit College at Bamberg, in 1614. The preface has many German marginalia in sixteenth century caligraphy.

VULGATE TESTAMENT OF 1560, WITH QUAINT WOODCUTS.

582 TESTAMENTI NOVI Editio Vulgata. *With numerous woodcuts.* Minimo, old stamped calf, red edges (title cut). Lyons, *apvd haeredes Seb. Gryphii*, 1560

RARE. The wood engravings in the above are very curious.

583 EBER (Paul). B evis Historia Popvli Ivdiaci a Reditv ex Babylonico Exilio, etc. Minimo, stamped pigskin.
Wittenburg, *Vitus Creutzer*, 1560

RARE, and a curious example of stamped pigskin.

SIXTEENTH CENTURY EUCLID, AND PRINTED AT BASLE, IN 1562.

584 **Black Letter.**—EUCLID. Die Sechs Erste Bucher EUCLIDIS vom Anfang oder Grund der Geometri. *Numerous woodblock diagrams.* Small folio, stamped pigskin (MS. name on title). Basle, 1562

RARE. Translated into German, with the additions of Wilhelm Holtzman, of Augsburg.

SORBIN'S CURIOUS WORK ON THE CALVINIST DEFEAT IN 1569, AND BOUND BY THIBARON-ECHAUBARD.

585 SORBIN (Arnaud, *Docteur en Theologie et predicateur de Roy*). Allegresse de la France, povr l'Hevrevse Victoire obtenve entre Coignac et Chasteauneuf, le 13 de Mars, 1569, contre les Rebelles Caluinistes. Small 8vo, bound by THIBARON-ECHAUBARD, in crushed brown levant morocco, inside gold borders, gilt edges on red.

Paris, *chez Guillaume Chaudiere, rue S. Iaques, a l'enseigne du Temps, et de l'Homme Sauvage*, 1569

EXTREMELY RARE, and bound by Thibaron-Echaubard, pupils of MM. Trautz et Bauzonnet. These verses, in honor of a victory over the "rebel Calvinists," were written by the celebrated Sorbin, who seems, as a preacher and grand leaguer, to have had a monopoly of funeral orations over the notable personages of his time, *vide* Brunet. Among those upon whom he said the last words were—Charles IX., Cosmo de Medicis, the Constable Anne de Montmorency, the Duchess of Savoy, the Duchess of Lorraine and Bar, Count de Caylus, the Duke De Nivernois, the Princess de Condé, etc.

The printer's mark of Chaudiere on title represents "Old Time, with the legs of a satyr, scythe and hour-glass."

THE 1572 AND BEST EDITION OF THE CHRONICLES OF MONSTRELET.

586 MONSTRELET.— | CHRONIQVES | D'ENGVERRAN | DE MONSTRELET | gentil homme iadis demevrant | a Cambray en Cambresis. | Contenans les cruelles guerres ciuilles entre les maisons d'Orleans et de Bour- | gougne, l'occupation de Paris et Normandie par les Anglois, l'expulsion | d'ieux, et autres choses memorables aduenues de son temps en ce Royau- | me, et pays estranges. | Histoire de bel exemple et de grand fruict aux François, commencant en l'an M.CCCC. | ou finist celle de IEAN FROISSART, et finissant en l'an M.CCCC.LXVII. peu outre le commencement de celle de Mess. PHILIPPES DE COMMINES, | Reueue et corrigée sur l'exemplaire de la Librairie du Roy, et enrichi d'abbregez | pour l'introduction d'icelle, et de tables fort copieuses. | *Vignette device of printer on both titles, handsome initial letters, and head and tail pieces.* 2 vols. thick small folio, splendidly bound by AD. BERTRAND in crushed red levant morocco, extra gilt, citron edges.

Paris, *chez Pierre l'Huillier, rue sainct Iaques à l'Oliuier*, 1572

VERY RARE and a superbly bound copy in admirable condition of the 1572 and best edition of Monstrelet, of which Brunet says:—

"Cette edition est LA PLUS BELLE QUE NOUS AYONS DE CES CHRONIQUES; et, quoique le texte en ait été altére par l'editeur, ou la recherche encore assez."

The same authority quotes the fact that a copy of this edition belonging to De Thou sold at the Stanley sale in London for £136 10s., nearly $700.

This copy, of which the title of Vol. 1 is carefully mended in one place, has the printer's mark on both titles of the bookseller L. Huillier, whose sign was at

the Olive. Within a Renaissance border is an olive tree, around which is the motto—"Oliva frvcti fera in domo Dei psalis." In the foreground is a rock with the monogram of L'Huillier, who on the back of the title has some Latin verses, addressed—"A. P. Gamin, son of P. Gamin, citizen of Cambray." The dedication to the King is signed by—"L'Huillier et Chaudiere, Libraires de l'Vniuersité de Paris."

Rose, in his "New General Biographical Dictionary," writes:—"Enguerrand de Monstrelet, a French chronicler of the fifteenth century, was a gentleman of an ancient family in Cambray, of which city he died Governor in 1453. He left a history of his own times, commencing with the year 1400, and carried down to 1453. THE BEST EDITION IS THAT OF PARIS, 1572, 2 VOLS. FOLIO.

"This work gives a faithful but prolix narrative of the wars between the houses of Orleans and Burgundy, of the capture of Normandy and Paris by the English and their expulsion, and of all the memorable events in France and other countries during that period. It fills the space between the histories of Froissart and Comines, and is reckoned particularly valuable on account of the number of original documents which it contains."

THE REMARKABLY RARE WORK OF COPPIER DE VELLAY ON THE ST. BARTHOLOMEW MASSACRE, AND ISSUED IN THAT YEAR—BOUND BY DURU.

587 COPPIER DE VALLEY (JAMES).—DELVGE DES HUGUENOTZ | avec levr Tvm- | beau, & les noms des chefs | & principaux, punys à Paris | le XXIIIJ | d'Aoust | & autres iours | ensuynans, | 1572. | Par IACQ. COPP. DE VELLAY | Small 8vo, bound in 1851 by DURU, in crushed red levant morocco, *à la* JANSEN, with dentelle gold inside borders, gilt edges.

Paris, *par Iean Dallier Libraire, demourat. sur le pot. S. Michel, à l'enseyne de la Rose blanche, M.D.LXXII., i. e.*, 1572

EXTRAORDINARILY RARE, unmentioned by Brunet, and most interesting volume, published the year of the Huguenot Massacre of St. Bartholomew, and containing the names of the victims. From the library of J. Renard, and with his "ex-libris." Imported for Mr. Pene du Bois, from Paris, for 175 francs, *vide* inserted catalogue cutting. On the title-page is a woodcut of a rose, the sign of the celebrated Parisian bookseller Dallier. The above was probably the author's copy, as the text is corrected in some places. It is also most carefully ruled in red ink. The privilege to print reads :—"Il est permis à Iean Dallier Libraire, de imprimer ou faire imprimer ce present Deluge, et dessence à tous autres de ne l'imprimer dedans troys moys sur peine de confiscatio. Faict le troisième iour d'Octobre, 1572."

THE "FLEA OF MADAME DES ROCHES," 1573—EXCESSIVELY RARE AND BOUND BY SIMIER.

588 DES ROCHES.— | LA PVCE | DE MADAME | DES-ROCHES | qvi est | vn recveil de divers | Poemes Grecs, Latin & François, | composez par plvsievrs | doctes personnages avx | Grans Iours tenus a Poitiers | l'an M.D.LXXIX. | 4to, bound by SIMIER, "R[elieur] du Roi," in yellow calf gilt, edges gilt on marble.

Paris, *pour Abel l'Angelier au premier Pillier de la grand salle du Palais, M.D.LXXXIII., i. e.*, 1573

EXCESSIVELY RARE, and priced 400 francs by Fatout in 1876, and sold at the Didot sale previously for 220 francs. On the title is the printer's device

of L'Angelier:—"An angel accepting Abraham's sacrifice of a ram." Facing the title is a MS. description of the origin of this very curious book, and the French poets Madeleine and Catherine des Roches. The story is also told in Vapereau.

These two ladies held a distinguished place in sixteenth century literature. In 1579, literary fetes were held at Poitiers. Etienne Pasquier, the poet, who was a member of the tribunal which decided at this tournament of verses, paid a visit to the two poetesses, and during his social talk with them saw a flea on the neck of Catherine. The wits of the time learning of this circumstance, expended their rhyming energies on the occurence in French, Greek and Latin. The above is the original edition of the collection of verses gathered by Pasquier on "The Flea of Madame Des Roches."

Although this curiosity of literature was reprinted by the "Société des Bibliophiles" in 1871, the original still commands a very high price, as shown above. The dedication was written by "Iaqves de Sovrdrai" and Pasquier's address to the reader ends with the following lines over his signature:—

"SVR LA PVCE
"Ne nous trompetez plus vostre Troien cheual,
Dont vindrent tant de Ducs, o trompeuses trompettes,
Voz superbes discours n'ont rien à nous d'esgal,
Puis qu'vne PUCE esclost tant de scauans Poetes."

THE EXTREMELY RARE ESTIENNE AND ORIGINAL EDITION OF THE POEMS OF DES PORTES—BOUND BY CHAMBOLLE-DURU.

589 DES PORTES.— | Les Premieres | Oevvres de | PHILIPPES | DES PORTES. | Av Roy de Pologne. | 8vo, superbly bound by CHAMBOLLE-DURU in crushed red levant morocco, elegantly tooled gilt back and inside dentelle borders, rounded corners, gilt edges.

Paris, *de l'Imprimerie de Robert Estienne*, 1573

EXTREMELY RARE, ORIGINAL EDITION and splendid example of the Estienne or Stephens press, and with large printer's device of the same on title—"an old man beside an olive tree with the motto 'Noli altvm sapere,'" also with broad margins and charming head and tail pieces and initial letters. Priced 350 francs in vellum by Morgand-Fatout.

Philippe Des Portes, the celebrated French poet, was born in 1546, and died in 1606. He was a most remarkable writer, and went to Rome as secretary to the Bishop of Puy, where he exhibited—"une habileté, *une souplesse de courtisan*, qui lui valurent de nombreuses faveurs." Charles IX. gave him 800 golden crowns for his little poem of "Rodomont." Henry III., whom he accompanied to Poland and to whom the above volume is dedicated, made him his reader and a counsellor of state. That monarch gave him the Abbeys of Tiron, Josaphat, Bon Port, etc. Des Portes might have been Archbishop of Bordeaux, but his licentious poetry stood in his way. He repaid Charles the Ninth for his favors by singing the praises of Marie Touchet, and similarly eulogized Marie de Cleves and Renée de Chateauneuf to please Henry the Third, whose court, when it became the abode of effeminate young men, received his eulogies. He was, as one authority states—"le louangeur des mignons," *i. e.*, the panegyrist of the emasculated favorites of the King and their unnatural vices. Des Portes thus praises the pederastic Henry:—

"Heureux en qui le ciel des thrésors assemble,
Qu'il ait la face belle et la cœur généreux !
Vous l'honneur plus parfait des guerriers amoureux,
Nous faites voir encore Mars et Vénus ensemble."

He was a genuine book-lover, had a genuine love for letters, which he aided by his wealth. His superb library was always at the disposal of friends like Vauquelin, La Fresnaye, Du Perron and De Thou.

JOACHIM DU BELLAY'S POETICAL WORKS—THE EXTREMELY RARE 1573 EDITION, AND BOUND BY THIBARON.

590 BELLAY.— | LES | OEVVRES | FRANCOISES DE | IOACHIM DV-BELLAY | Gentil-homme Angeuin, & | Poëte excellent de | ce temps. | Reueues, & de nouueau augmentees des plusieurs | Poësies non encores imprimees. | Av Roy Treschrestien. | CHARLES IX. | Thick small 8vo (over six and a half inches by four and seven-eighths). Elegantly bound *à la* JANSEN by THIBARON-ECHAUBARD in red crushed levant morocco, inside gold dentelle borders, edges gilt on marble.

Paris, *de l'imprimerie de* FEDERIC MOREL.
Imprimeur du Roy M.D.LXXIII. Auec Priuilege dudict Seigneur, 1573

EXTREMELY RARE and a superb copy, with brilliant impressions of all the fleurons and charming initials. The printer's mark is an olive tree of the *genre* Estienne and Elzevir, with a Greek motto twisted around the trunk.

Brunet quotes the Garcia copy as having sold in 1860 for 260 francs, but it has since gone up much in value in the Parisian book market.

Joachim's du Bellay's poetry was the result of leisure hours enforced by long-continued illness. He was greatly held in esteem by Francis I., Henry II. and Margaret of Navarre. He spent three years in Rome with his cousin, Cardinal du Bellay, a great lover of literature and poetry, and the patron of Rabelais. In his later years he was appointed by Eustace du Bellay, Archbishop of Paris, to a canonry in that prelate's cathedral. Joachim du Bellay died of an apoplectic fit in 1559, at the age of thirty-five. In one of the epitaphs made on him he was styled—"Pater elegantiarum, pater omnium leporum."

VERY RARE BIBELOT ON KING HENRY THE THIRD OF FRANCE, ISSUED 1574—BOUND BY CAPE.

591 HENRY III. OF FRANCE.— | PANEGYRIQVE | povr | la Bien- | Venve et Retovr | du Tres-Chrestien HENRY | ROY DE FRANCE & DE | POLOUGNE | par | MESSIRE ANT. FUMEE CHEVALIER, Seigneur | de Blandé, Conseiller du Conseil priué. | Small 8vo. Bound by CAPÉ, in half crushed levant morocco, uncut edges.

Paris, *Nicolas Chesneau*, 1574

VERY RARE bibelot on the return to France and accession of King Henry the Third to the French throne. On the title is the printer's device of Chesneau, which is somewhat like that of the Elzevirs and Estiennes. It is—"A chestnut tree beside which stands an old man—on the trunk of the tree is a bunch of arrows and the motto 'Concordia vis nescia vinci.'" Henri de Valois, says Rose, in his "Biographical Dictionary," displayed—"that strange and odious mixture in his character, which has rendered his memory despicable. Assembling about his person a few young men of dissolute habits, he abandoned himself to the most infamous debaucheries, which were intermingled with the practice of superstitious devotions and penances, while he lavished upon his minions all the treasures of the state, spent his time in the most frivolous occupations and resigned the reins of government to his mother, Catharine de Medicis."

EXTREMELY RARE WORK OF HENRI ESTIENNE, PRINTED IN 1579.

592 ESTIENNE (Henri).— | Proiect dv Livre | intitulé | De la Precellence | du langage François. | Par HENRI ESTIENNE. | Le liure au lecteur, | Iesuis ioyeux de pouuoir autant plaire | Aux bons François, qu'aux mauuais | veux desplaire. | *Vignette printer's mark of* ESTIENNE *on title, and every page ruled in red by hand.* Small 8vo. Bound by S. THOMASON, in crushed blue levant morocco gilt, gold dentelle borders, and edges gilt on marble.

Paris, *par Mamert Patisson Imprimeur du Roy*, 1579

EXTREMELY RARE and a beautiful example on thick paper. Priced, 1883, in Morgand's catalogue at 500 francs in vellum. This copy came from the —"Bibliothèque de Mr. J. Renard," and has his "ex libris."

The life of the author of the above, Henri Estienne "the Second" (or Stephens), is one of the most painful in the annals of bibliography. A man of wonderful classical abilities, an author furnishing the greater part of the manuscript for his compositors—he wasted through intemperance his paternal patrimony, became insolvent, and an indigent wanderer on the face of the earth. After 1578, we are told—"his life was that of a hanger-on to the Court of Henry III. of France—a weak and narrow-minded king, but a patron of literature and art. The rest of the life of this eminent printer is a very painful one to recount. . . . . He was seized by his last malady at Lyons and died in the public hospital there. He was interred in the common cemetery, near the Hotel Dieu, and a detachment of the burgher guard was obliged to turn out to protect the funeral from the violence of the Catholic mob. This was at the end of January, 1598—not the beginning of March, as the old biographers say. Henry's books are divided into three classes:—Editions of the classics, original writings on the Greek and Latin languages, and writings on the French language. He used as a device the olive-tree adopted by his father."

PELLETIER'S POEMS—THE 1581 EDITION—ELEGANTLY BOUND BY NIEDREE.

593 PELLETIER.— | EVRES | POETIQVES de | IAQVES PELETIER dv Mans, | Intitulez Louanges. | Aveq quelques autres Ecriz du même Auteur, | ancores non publiéz. | Le Contenu et an la Page suivante. | 4to. Elegantly bound by NIEDREE, in crushed red levant morocco gilt, inside gold dentelle borders, edges gilt on marble.

Paris, *chez Robert Coulombel, rue S. Ian de Latran, à l'Anseigne d'Alde*, 1581

EXTREMELY RARE and excellent copy of this curious work by Pelletier. On the title is the assumed device of Coulumbel, "the anchor, dolphin and name of 'Aldus.'" This copy came from the library of the Right Hon. Charles Bathurst, of Lydney Park, and has his inserted book-plate. It has fine head and tail pieces throughout. Mr. Pene du Bois paid an Union Square book-dealer $75 for the above. Morgand and Fatout priced a copy in their 1876 catalogue (No. 2,297) at 1,000 francs.

The peculiarity about the volume and which makes it so high-priced is its strange orthography. This was invented by James Pelletier, and in the above he

applies his method more completely than he does in his preceding works, of which—" il est impossible de contester les avantages."

Pelletier was as distinguished a mathematician as he was a poet. He was born in 1517, and died 1582. Originally a secretary of Rene du Bellay, he became the head of the Colleges of Bayeux and Mans. His verses are of the school of Ronsard.

BOCCACCIO'S GENEALOGY OF THE GODS—VENICE, 1581.

594 BOCCACCIO (Giovanni). LE GENEOLOGIA DE GLI DEI, con la Spositione de Sensi Allegorici delle Fauole e con la Dichiaratione dell' Historie appartenenti e detta materia. Tradotta per M. GIOSEPPE BETVSSI DA BASSANO. *Vignette on title and charming woodblock initials.* 4to, vellum.
Venice, *Zoppini*, 1581

VERY RARE and an admirable example. Printed in Italic letter. The woodcut initials are of nudes.

THE 1587 GIUNTA DECAMERON.

595 BOCCACCIO. Il Decamerone, alla sua Intera Perfettione Ridotto Ora in Questa Vltima Editione del Medesimo per tutto Migliorato. *Charming woodcut initials.* 4to, vellum. Florence, *Givnti fratelli*, 1587

VERY RARE. The title supplied in MS. With the woodblock printer's device of the celebrated Giuntas on the last page.

REMARKABLY RARE AND EXCESSIVELY CURIOUS COLLECTION OF BIBELOTS ON HENRY III. OF FRANCE—BOUND BY THIBARON.

596 HENRY III.,OF FRANCE.—I.— | Histoire | Admirable a la | Posterite des Faits | et Gestes de Henry | de Valois. | Comparez en tous poincts auec ceux de | Loys Faineant: & la miserable fin | de l'vn & de l'autre. | Auec vn nouueau & fatal Anagramme du | nom du dict Henry de Valois. | Paris, *chez Pierre des Hayes*, 1589; *also*—

II.— | Les | Sorceleries | de Henry de Va | lois, et les Obla- | tions qu'il faisoit au diable | dans le bois de Vin- | cennes. | *Curious vignette on title and page illustration of demons.* [Paris,] *chez Didier Millot*, 1589; *also*—

III.— | Discovrs | avx Francois, svr | l'admirable Accident de | la Mort de Henry de Valois, n'ague | res Roy de France, lequel (peu auant son decez) auoit esté excommunié | par nostre S. Pere le Pape Sixte cin- | quiesme à present seant, pour ses per- | fidies & desloyautez enuers Dieu, son | Eglise, & ses Ministres. | Auec l'Histoire veritable de sa mort aduenue | au Bourg S. Cloud lez Paris le premier | iour d'Aoust 1589, ou il a esté tué | par Frere

Iaques Clement, | Religieux de l'ordre S. | Dominique | . Paris, *chez Guillaume Bichon*, 1589; *also*—

IV.— | Le | Testament | de Henry de Valoys, | recommande a son Amy | Iean d'Espernon. | Faict a Blois, le septiesme de Mars, 1589. | Auec vn coq à l'asne. | [Paris, *chez Iaques Varengles*, 1589.

TOGETHER 4 pieces in 1 vol. Small 8vo. Splendidly bound by THIBARON in red crushed levant morocco extra, inside gold dentelle borders, rounded corners, edges gilt on marble.

Paris, 1589

EXCESSIVELY RARE. These four pieces on the infamous Henry the Third, the filthiest of all the Kings of France, were imported for Mr. Pene du Bois, at a cost of 300 francs. *Vide* inserted catalogue cutting. This bibelot came from the libraries of Chedard, A A. Renouard and E. M. Bancel—it has the "ex-libris" of the two last-named collectors.

The second described brochure is the first edition and has the rare cuts of the demons said to have been raised by the King at Vincennes. A copy of this alone sold for 592 francs at the Desq sale.

On the title of the fourth, which is in verse, is a horrible suggestion in regard to the sodomistic practices of Henry the Third, and the third tells the story of his assassination by Jacques Clement, the Dominican monk.

DURER ON HUMAN PROPORTION—VENICE, 1591.

597 DURER.—Di ALBERTO DVRERO Pittore e Geometria Chiarissimo. Della Simmetria de i Corpi Hvmani, Libri Quattro Nuouamente tradotti dalla lingua Latina nella Italiana da M. GIO. PAOLO GALLVCCI SALODIANO. *Numerous plates, mostly folded.* Large 4to, vellum.

Venice, *Domenico Nicolini*, 1591

VERY RARE, with book-plate—"Ex Bibliotheca L. B. de Thurn et Gestelenburg cognominatorum Zur Lauben."

ROCCA'S BIBLIOTHECA VATICANA—PRINTED AT THE VATICAN PRINTING OFFICE IN 1591.

598 BIBLIOTHECA APOSTOLICA VATICANA a SIXTO V. Pont. Max. in Splendidiorem, Commodiorem q. Locvm Translata et a FRATRE ANGELO ROCCHA a Camerino, Ordinis Eremitarum S. AUGUSTINI, Sacræ Theologiæ Doctore, Commentario Variarvm Artivm, ac Scientiarum Materijs curiosis, ac difficlimis sciticq. dignis refertissimo, illustrata. *With fac-similes, tables, numismatic cuts and coat-of-arms on title of* POPE GREGORY XIV. 4to, vellum.

Rome, *ex typographia Apostolica Vaticana*, 1591

VERY RARE and printed at the press of the Vatican.

Angelo Rocca, author of the above, was an Italian philologist, who was born in 1545 and died in 1620. He was a monk of the Augustinian order, was Bishop of Tagoste *in partibus*, and had charge of the Vatican printing office. He was the founder of the Angelical Library in Rome and which is called after him. He left his large literary collections to the Augustinian monastery there, upon the express condition that it should be always open for the benefit of the public. This was the first library in Rome to which the people had freedom of access.

SIXTEENTH CENTURY VOLUME ON EGYPTIAN BOTANY.

599 ALPINUS (PROSPER). DE PLANTIS ÆGYPTI. *Numerous botanical woodcut illustrations.* 4to, vellum.
Venice, *apud Franciscum de Franciscis Senensem*, 1592

RARE BOTANICAL WORK—"ex bibliotheca equitis Antoni Francisci Marmi."

CURIOUSLY ILLUSTRATED COPY OF LUTHER'S NEW TESTAMENT.

600 LUTHER (Martinus). Das Newe Testament. *Numerous curious woodcuts.* Thick small 4to, fine old stamped pigskin on wooden boards (foxed). Wittemberg, 1594–1606

VERY RARE. With two titles—one rubricated with large woodblock of "Christ on the Cross, with the Elector of Saxony and Luther on either side"—the other on page 229 commencing the epistles with vignette head of Luther. There are also many other very curious woodcuts illustrative of the New Testament scattered through the text.

MAGNIFICENT AND EXTREMELY RARE COPY OF MONTAIGNE—THE BEST TEXT, SUPERBLY BOUND BY BELZ-NIEDREE.

601 MONTAIGNE.— | LES | ESSAIS | DE MICHEL SEI- | GNEVR DE MONTAIGNE. | Edition novvelle, trovvee apres | le deceds de l'Autheur, reueue et augmentée par luy d'vn | tiers plus qu' aux precedentes Impressions. | *Numerous fleurons, head and tail pieces, charming initial letters, printer's mark, etc.* Thick folio, magnificently bound by BELZ-NIEDREE in lemon levant morocco gilt, with crushed red levant morocco doublé ends, with broad lace and pointillé tooling, and dentelle borders, edges gilt on marble.
Paris, *chez Michel Sonnivs, rue sainct Iaques a l'escu de Basle*, 1595

EXTREMELY RARE and superb copy in splendid condition of the best edition of Montaigne. The three books of the Essays are separately paginated.

To thoroughly appreciate this edition—which is the best text printed after the death of Montaigne, which occurred in 1592, three years before the issue of the above—one must carefully read the very long account given of it by Brunet in his third volume. He states that before Montaigne died he left two copies of the 1588 edition filled with corrections and additions in his handwriting. It was from one of these copies that Mademoiselle de Gournay edited this edition, which was printed at Paris by Abel l'Angelier (or Michel Sonnius) in 1595. The editor in her preface does not give the "avis" of Montaigne, but an eighteen-page preface.

This volume, which Brunet says IS PERFECTLY AND CORRECTLY EXECUTED, CONTINUES UNTIL TO-DAY THE PRINCIPAL EDITION OF MONTAIGNE FOR THE AUTHENTICITY OF THE TEXT.

Such is the judgment of J. F. Payen, at page six of his excellent "Notice Bibliographique sur Montaigne," where he describes with scrupulous exactitude the various editions of the "Essays."

The differences noted by M. Payen in copies of this 1595 edition are men-

tioned by Brunet, one of which shows that the above is in the "primitive state" as printed, viz.: the fourth line of page 70 commences "que vne."

The *reliure* of the above copy is magnificent, as fresh as when it left the binder's hands, and as an example of modern binding it cannot be equalled.

"Montaigne is the earliest classical writer in the French language, the first whom a gentleman is ashamed not to have read. No writer of the XVIth century has given so much delight."—HALLAM.

"Montaigne and Howell's Letters are my bed-side books. I like to hear them tell their old stories over and over again. I am informed that both of them tell coarse stories. I don't heed them, it was the custom of their time as it is of Highlanders and Hottentots to dispense with a part of dress which we all wear in cities."—W. M. THACKERAY.

EXTREMELY RARE AND CHARMINGLY BOUND BIBELOT ON THE PEACE BETWEEN FRANCE AND SPAIN—PARIS, 1598.

602 HENRY IV. OF FRANCE.— | SOLEMNITÉ | Faicte a Venise, povr | rendre graces à Diev de la Paix, establie | entre le Tres-Chrestien Roy de France, | & le Roy Catholique d'Espagne. | Auec grand nombre de riches & industrieux | Theatres, & l'interpretation de tout ce qu' y | estoit representé par les sept grandes | Confrairies de ladicte Ville. | Obtenue par le soin, & assidues Oraisons faictes à la | diuine Majeste par nostre S. Pere le Pape | CLEMENT VIII. | Iouxte la Copie Italienne traduicte en Francois. | Small 8vo, elegantly bound by MASSON-DE BONNELLE in crushed crimson levant morocco, tooled on back with fleurs-de-lys and on the sides at the corners with the same and Grolieresque pattern in the centres, rounded corners, inside gold dentelle borders, edges gilt on marble.

Paris, *chez Denis Binet pres la porte Sainct Marcel*, 1598

VERY RARE and extremely interesting bibelot on the ceremonies held at Venice on the occasion of the peace signed between the King of Spain and Henry the Fourth of France, in the year of the accession of the last named and in which Henry the Third was assassinated.

On the title is the printer's device of Binet and also that of Venice—"St. Mark writing his gospel with the winged lion beside him." At the end are the arms of Pope Clement the Eighth on one page, and on the verso that of France and Navarre surmounted by a royal crown.

SPECKLE'S ARCHITECTURE, PRINTED AT STRASBURG IN 1599.

603 **Black Letter.**—SPECKLE (Daniel). ARCHITECTURA, von Vestungen wie die zu Unzern Zeiten, an Statten, Schlosern und Claussen zu Wasser, Land Berg vnd Thal, etc. *Engraved title and numerous plates, many double, also illustrations in the text.* Folio, old vellum, marbled edges.

Strasburg, *Lazarus Zetzerer*, 1599

VERY RARE architectural work full of illustrations and details.

THE CHRONICLE OF BRABANT, PUBLISHED IN 1600, WITH HANDSOME PORTRAITS.

604 BARLANDUS (HADRIAN). DVCVM BRABANTIÆ CHRONICA, item Brabantiadvs Poema MELCHIORIS BARLAEI, *Illustrated with admirably executed full-page portraits, achievement of arms and map*, Antwerp, *in Officina Plantiana*, 1600; also—

GOBELINI Personæ, Decani Bilfeldensis et Officialis Panderbornensis Cosmodromivm, etc., studio et opera HENRICI MEIBOMI, *with large printer's device on title and last page*, Frankfort, *Andrew Wechel*, 1599.

TOGETHER 2 vols. in 1. Old stamped pigskin.

VERY RARE, particularly the Chronicle of the Dukes of Brabant, which has superb and brilliant impressions of the plates.

JUSTINIAN'S INSTITUTES—THE 1600 INGOLSTADT EDITION ADAPTED TO THE HOLY ROMAN EMPIRE—WITH NUMEROUS ADDITIONS AND PLATES.

605 **Black Letter.**—IMP. CÆS. JVSTINIANI INSTITVTIONES, das ist ein Auszugvnd Anleittunng etlicher Keyserlichen vnnd ders Heyligen Romischen Reichs geschribner Rechten: Sampt angehangtem gerichtlichen Process Lehenrecht Halfsgerichtsordnung summa Rolandini von Contracten vnd Testamenten Regulu Bartholomaei Socini, etc., etc. *With table of consanguinity, numerous large wood engravings, rubricated title, etc.* 5 vols. in 1. Thick small folio, old stamped pigskin on wooden boards, one brass clasp. Ingoldstadt, *durch Andream Angermayr*, 1600

VERY RARE. With five distinct paginations and four title-pages. The illustrations are curious, showing the method of dealing out law, making laws, etc., in Germany in the sixteenth century.

606 HAWKINS (Rush C.). Titles of the First Books from the Earliest Presses, established in different Cities, Towns, and Monasteries in Europe before the end of the Fifteenth Century, with Brief Notes upon their Printers. *Illustrated with reproductions of early types and first engravings of the printing press—handsomely printed on heavy paper by* DE VINNE. Large 4to, cloth, uncut (pp. xxxii., 143).
N. Y. *and* London, 1884

No. 214 of limited edition of 300 copies, numbered. Dedicated to Father Antonio Ceriani, Director of the Ambrosian Library at Milan, Italy—"as a slight evidence of my respect for his character, admiration for his great learning, appreciation of his friendship and kindly interest in my bibliographical occupations."

"Manucia gens erudita nem. ignota
Hoc loci arte typographica excelluit."
—EPITAPH OF ALDUS THE ELDER AT VENICE.

Aldine Imprints.

JUVENAL AND PERSIUS, PRINTED BY ALDUS PIUS MANUTIUS IN 1501.

607 ALDUS.—JUVENAL ET PERSIUS. OPERA. Small 8vo, old calf gilt, marbled edges.
Venetiis, *ædibus Aldi mense Augusto*, MDI. (1501)

VERY RARE and good example of early Aldine imprint in Italic types. A coat-of-arms is stamped in gold on the sides—the chief charge of which, or possibly crest, is a lion. Below are—"quarterly 1 and 4 three fleurs-de-lys, and 2 and 3 a bend fuselly."

The above and nearly fifty following Aldine imprints constitute the largest and most important collection in the United States of the publications of the most famous typographers of Venice.

Aldus Pius Manutius was the founder of this great printing house. He was born in 1449 or 1450 at Sermonetta in the Pontifical States. His baptismal name was—"Theobaldo, the last two syllables of which served him for a *nom-de-plume*, which was Latinized into Aldus, with the affix of Manutius for his family and sometimes of Romanus to indicate his country. In addition to all these names he afterwards assumed that of Pius out of compliment to a pupil."

He commenced his typographical labors in Venice in 1496, and, as Bigmore and Wyman state—"married the daughter of Andrew Torresano d'Asola, the purchaser, in 1479, of the printing office of Nicholas Jenson, the celebrated engraver who was sent by Louis XI. to Mayence in 1458, to discover the secrets of the new art of printing. There is reason to believe that Aldus was greatly assisted by this circumstance in the cutting of his new Greek types, especially the cursive character."

To Aldus we are indebted for Roman type of a neater cut, and he gave birth to the Italic letter, which was primarily styled Venetian. Three Popes gave Aldus the privilege of the sole use of this type for the period of fifteen years. The elder Aldus died in 1515, leaving four sons, one of whom, Paul Manutius, was then aged three years.

Between 1516 and 1529 the Aldine printing office was superintended by Andrew d'Asola and his sons. From 1533 to 1571 all the editions of the Aldi

were issued under the direction of Paul Manutius in the name of the successors of Aldus, but during which time, however, the establishment was closed for four years owing to quarrels between the son and the representatives of the founder.

The Aldine dynasty ended just before the close of the sixteenth century and upon the death of Aldus the Younger, whose editions were produced between 1572 and his decease in 1597.

Examples of all these periods—over a hundred years of typography—and representing the various mutations of the printery established by Manutius will be found in this elegant collection, nearly all the volumes of which, as well as the Elzevirs following, came from the Syston Park Library and were bound by Roger Payne, Bozerian, Duru, Lewis and other celebrated *relieurs*.

The device of the Aldi, a dolphin entwined around an anchor, it may be well to add, was taken from a design found on the obverse of a medal of Vespasian and one of Domitian. Aldus Manutius adopted the emblem as token of swiftness (the dolphin) in execution, combined with steadiness (the anchor) in conception. This mark was used later in honor of Manutius by other notable printers, such as the eminent William Pickering, a man who in matters typographic, and by the aid of the Whittinghams, or rather the Chiswick Press, was the equal of any of his predecessors of the olden time.

SUIDA'S GREEK LEXICON, PRINTED BY ALDUS IN 1514.

608 ALDUS.—SUIDA. Lexicon Graece. Thick small folio, crinkled morocco, extra gilt on the back, stamped in gold on the sides, with ALDINE dolphin, anchor and cable, inside gold borders, green watered silk ends and gilt edges, by R. STORR.

Venetiis, *in aedibvs Aldi et Andreae soceri mense Feb. M.V.XIIII., i. e.*, 1514

VERY RARE. From the Syston Park Collection, with heraldic book-plate inserted. It had previously belonged to Sir Mark Sykes, and a few pp. are slightly stained.

The text is wholly in Greek. At both the beginning and end is the Aldine device with the legend "Aldvs M. R." The printer's mark on title is colored, and at the top is painted in the arms—"gu. a fess ar." This shield is twice repeated. The initials "G. N." are beside the first named, and there is also the signature "Guidi Nobilius," probably the name of the owner of the coat-of-arms.

"Seconde édition, fait sur un autre manuscrit que la première de Milan, 1499. Le texte en est souvent meilleur, et plusieurs lacunes y sont heureusement remplies."—RENOUARD.

THE VERY RARE ALDINE EDITION OF JUSTIN.

609 ALDUS.—JUSTIN, TROGI POMPEI externæ Historiæ in Compendivm ab IVSTINO redactae—Externorum Imperatorum Uitæ authore ÆMYLIO PROBO. Small 8vo, red morocco, extra gilt on the back and sides, with the ALDINE device in gold on the sides, edges gilt.

Venetiis, *in aedibvs Aldi et Andreae Asvlani soceri mense Ian. M.D.XXII., i. e.*, 1522

VERY RARE, printed in Italic letter, with the Aldine mark at the beginning and the end. From the Syston Park Library, with heraldic book-plate.

Rose says Justin's work is—"Written with great purity and elegance, excepting here and there a word which savors of encroaching barbarism."

Of the above Dibdin states:—"This edition, to which Nepos is joined according to Ernesti, is compiled from certain ancient MSS., and conjectural

emendations. It was reprinted by the Juntæ in 1525, which edition is said by Grævius to be of considerable authority. . . . It is a very rare and correct edition; much more so than its precursors in the XVth century."

THE ALDINE VALERIUS OF 1523, AND BOUND BY BOZERIAN.

610 ALDUS.—VALERII FLACCI Argonavtica, Io. BAPTISTÆ PIJ carmen ex quarto Argonauticon APOLLONIJ, ORPHEI Argonautica innominatv interprete. Small 8vo, elegantly bound by BOZERIAN, in dark blue morocco, extra gilt on the back and sides, the ALDINE device in gold on the sides, inside gold borders, vellum fly-leaves, gilt edges.

Venetiis, *in aedibvs Aldi et Andreae Asvlani soceri mense Maio M.D.XXIII.*, *i. e.*, 1523

VERY RARE. Printed in Italic letter with the mark of the Aldi on the title and last page. With the inserted Syston Park heraldic book-plate.

"This edition is said by Heinsius and Burman to contain many bold conjectures and glaring interpolations; although the editor, Asulanus, has shewn himself a scholar of no common erudition. It contains the 'Orphei Argonautica' from the preceding edition of Pius. Fine copies of it are obtained with some difficulty."—T. F. DIBDIN.

HERODIAN, BOTH IN GREEK AND LATIN, PRINTED BY THE ALDI IN 1524.

611 ALDUS.—HERODIANI historiarum lib. VIII, Græce pariter et Latine. Small 8vo, morocco gilt, edges gilt.

Venice, *in aedibus Aldi, et Andreae Asvlani Soceri mense Septembri*, 1524

VERY RARE, with both the Greek and Latin texts, and separate pagination. At both the beginning and end is the Aldine device. The tooling on the back is an arrow piercing a wreath of *vescica-piscis* shape. Herodian's history of the Roman Emperors comprises the period between the death of Marcus Antoninus, A. D. 180, and the accession of Gordian III. in 238. His style is clear and elegant. The above edition, says Dibdin—"contains the truly elegant Latin version of Politian. . . . Harwood has erroneously supposed that Politian first published his version of Herodian after the Louvain edition of 1525."

THE GRAND 1524 FOLIO GREEK DICTIONARY, IMPRINTED BY ALDUS AND ASULANUS IN 1524.

612 ALDUS.—DICTIONARIVM GRAECVM cum Interpretatione Latina, omniu., quæ hactenus impressa sunt, copiossimum. [Accedunt Opuscula AMMORICI, ORBICII, JOANNIS Grammatici, CORINTHI, HERODIANI, CHŒROBOSCI, THOMÆ MAGISTRI, PHRYNICI, MOSCHOPULI, etc., Græce]. Thick small folio, handsomely bound in red levant morocco, profusely tooled in gold on the back and sides, with the ALDINE device in gold on both sides, gilt edges.

Venetiis, *in aedibvs Aldi, et Andreæ Asvlani soceri, mense Decembri, M.D.XXIIII.*, *i. e.*, 1524

VERY RARE. A handsome folio example with the usual device of "Aldvs M. R." on both the title and last page. Back of the title is—"Franciscus Asulanus to the reader."

From the Syston Park Library, and with the "ex-libris" of that collection inserted.

A VERY RARE ALDINE IMPRINT.

613 ALDUS.—STEUCHUS EGUBINUS (Augustinus) Recognitio Veteris Testamenti ad Hebraicam Veritatem, collata etiam Editione Septuaginta Interprete cum ipse ueritate Hebraica nostra q. Translatione, cum Expositione Hebræcorum, ac Graecorum, etc. Small 4to, elegantly bound by R. STORR in green morocco, extra gilt on the back and sides, with the ALDINE device in gold on the sides, green watered silk ends, inside gold borders, edges gilt.

Venetiis, *in aedibus Aldi et Andreæ soceri, MD.XXIX., i. e.*, 1529

VERY RARE, and so pronounced by Renouard—"volume très-rare." With the Syston Park "ex-libris" inserted. On the title is the warning: "Ne quis alius aut Venetiis, aut usquam locorum hunc impune librum imprimat Senatus Veneti decreto cautum est. MDXXIX."

"Volume rare, composé de 211 ff. chiffr. non compris 2 ff. prélim., et à la fin une page d'errata, dont le verso est blanc. Ce livre est impr. avec un petit caract. Rom., mêlé de Grec et d'Hebreu."—BRUNET.

ISOCRATES AND OTHER GREEK AUTHORS, BOUND BY C. LEWIS.

614 ALDUS.—ISOCRATES nvper accvrate recognitvs, et avctvs—ISOCRATES, ALCIDAMAS, GORGIAS, ARISTIDES, HARPOCRATION [Rhetores Graeci-Graece cura ALDI MANUTII]. Large 4to. Bound by C. LEWIS in morocco gilt, edges gilt, and with the ALDINE device in gold on the sides.

Venetiis, *in aedibus haeredum Aldi Manutii, et Andreæ Asulani, mense Iulio, M.D.XXXIIII., i. e.*, 1534

VERY RARE. With the Aldine anchor and dolphin in gold on the title and last page, also dedication of—"Aldvs Man. Rom. Ioanni Baptistæ Equatio Veneto," dated 1513. This copy has inserted the Syston Park "ex-libris."

FINE EXAMPLE OF ALDINE TYPOGRAPHY.

615 ALDUS.—GREGORII NAZANZENI Theologi Orationes Novem Elegantissime.—GREGORII NYSSENI liber de Homine, quæ omnia nunc primum, emendatissima, in lucem prodeunt. 2 vols. in 1. Minimo, dark blue morocco, extra gilt, with the ALDINE anchor and dolphin in gold on the sides, inside gold borders, edges gilt.

Venetiis, *in aedibvs haeredvm Aldi, et Andreæ Asvlani soceri, M.D.XXXVI., i. e.*, 1536

VERY RARE and fine copy from the Syston Park Library, with inserted heraldic book-plate. The colophon is at the end of the first volume—there is none to the second. The Aldine device is on the title of the first volume and on the last page of the second.

A ROMAN SPECIMEN OF TYPOGRAPHY, WITH THE TYPES OF THE ALDI—1537.

616 ALDUS.—VALERIANUS, Compendivm in Sphæram per PIERIVM VALERIANVM BELVNENSEM. *With numerous woodcuts.* Minimo, elegantly bound, with many blank

leaves at the end, in dark blue morocco, extra gilt, with the ALDINE device in gold on the sides, gilt edges.

Rome, *impressit Romæ Ant. Blades Platina Asulanus, cum priuelgio, nequis alius Imprimat, sub Anathematis pœna, et pecunaria mulcta, ut in Breui Apostolico continentur*, 1537

VERY RARE, not in Renouard, and from the Syston Park Library, with heraldic book-plate.

The above is printed with the Italic types of the Aldi, of which fonts they had entire control, and were defended by the Holy See from typographical pirates, who, offending, are threatened in the colophon with fine and anathema.

FORTUNIO'S ITALIAN GRAMMAR, PRINTED BY THE YOUNGER ALDUS IN 1541.

617 ALDUS.—FORTVNIO (Messer Francesco) Regole Grammaticali della Volgar Lingva, Nvovamente Revisite, et con somma Diligentia Corrette. Minimo, maroon morocco, elegantly tooled, with the ALDINE device in gold on the sides, edges gilt, many blank leaves at the end.

Venice, *in casa de' figlivoli di Aldo*, 1541

VERY RARE, first Aldine edition, with numerous contemporary MS. marginalia. From the Syston Park Library, with armorial "ex-libris."

"C'est la plus ancienne grammaire Italienne qui ait été imprimée . . . . On compte au moins quinze réimpressions dont trois faites a Venise chez les Alde, en 1541, 1545 et 1552 pet in 8."—BRUNET.

FERRARI'S EMENDATIONS TO CICERO'S PHILIPPICS—ALDUS, 1542.

618 ALDVS.—HIERONYMI FERRARII ad PAVLVM MANVTIVM Emendationes in Philippicas Ciceronis—PAVLVS MANVTIVS ALDI F. Cvm Senatvs Veneti Privilegio. Small 8vo, red morocco extra gilt, edges gilt, with the ALDINE device in gold on the sides by R. STORR.

Venice, *apvd Aldi filios*, 1542

VERY RARE, printed in Italic types with the mark of the Aldi on the title and the last page. With the heraldic book-plate of the Syston Park Library.

Paulus Manutius Aldus, at the time of the publication of the above, was just thirty years old, and had given proofs of ripe scholarship.

AN ALDINE IMPRINT IN ROMAN LETTER—1545.

619 ALDUS.—PARTHENIUS.—BERNARDINI PARTHENII Foroivliensis pro Lingva Latina Oratio. Small 4to, dark blue morocco extra gilt, with the ALDINE device in gold on the sides, inside gold borders, gilt edges, blank leaves at the end (a few pages slightly stained).

Venice, *apvd Aldi filios*, 1545

VERY RARE, printed in Roman types, with the anchor and dolphin of the Aldi on the title and last page. With the heraldic book-plate of Syston Park.

CICERO DE RHETORICA, BY THE ALDI, 1546.

620 ALDUS.—CICERO, In Omnes de Arte Rhetorica M. TVLLII CICERONIS libros, item in eos ad. C. HERENIVM Scriptos, Doctissimarvm Virorvm Commentaria, in Vnvm Velvti corpvs redacta, etc. Thick small folio, handsomely bound by R. STORR in maroon morocco extra gilt, with the ALDINE device in gold on the sides, inside gold borders, edges gilt (a few pages slightly stained at the bottom). Venice, *apvd Aldi filios*, 1546

VERY RARE, from the Syston Park Library, with heraldic book-plate. On the title is the autograph signature—"Guil von Sestick, 1623," also the Aldine anchor and dolphin within a floriated ornament. On the last page is the coat-of-arms of a Cardinal, with the motto "Dvrate" and beneath which are two angels.

ITALIAN TRANSLATION OF TERENCE BOUND BY ROGER PAYNE, AND WITH THE ALDUS IMPRINT OF 1546.

621 ALDUS.—TERENCE, Le Comedie di TERENTIO Volgari, di Nvovo Ricorrette et a Miglior Tradottione Ridotte. Minimo. Bound by ROGER PAYNE in red morocco gilt, edges gilt, with the ALDINE device in gold on the sides. Venice, *in casa de' figlivoli di Aldo*, 1546

VERY RARE. Printed in Italic types with the Aldine anchor and dolphin on title and last page. With the inserted "ex-libris" of the Syston Park library, at which sale the above (lot 1905) was described by the best English expert, John Bohn, as bound by Roger Payne.

CINTHIUS—A GENUINE AND COUNTERFEIT ALDUS IN CONTRAST—BOUND BY C. LEWIS.

622 ALDUS.—GIRALDI CINTHIO da Ferrara (GIOVAN BATTISTA) Orbecche Tragedia, *fine vignette portrait of author*, 1547; also—

ORBECCHE TRAGEDIA di M. GIOVAN BATTISTA GIRALDI CINTHIO di Ferrara, Venice, *in casa de figlivoli d' Aldo*, 1543.

TOGETHER 2 vols. in 1. Minimo. Elegantly bound by C. LEWIS in purple morocco gilt, inside gold borders, the ALDUS device stamped in gold on the sides, edges gilt.

VERY RARE, a fine example of C. Lewis's binding, and so described in the catalogue of the Syston Park Library, the "ex-libris" of which is inserted. The 1547 imprint is one of the famous Aldine counterfeits. In this volume, the original Italic types and forgery are side by side.

PAULUS MANUTIUS'S CICERONIC COMMENTARY, PUBLISHED BY HIMSELF AND BROTHERS IN 1547.

623 ALDUS.—MANVTIVS (Pavlvs) Commentarivs in Epistolas CICERONIS ad Atticvm. Thick small 8vo, red morocco,

extra gilt, with the ALDINE device in gold upon the sides, edges gilt. Venice, *apvd Aldi filios*, 1547

VERY RARE, with the device of the anchor and dolphin with the legend "Aldi filii" and with two cupids, satyr's head, etc., and a few lines of old MS. on title in reference to the mark.

Concerning Paulus Manutius Aldus, *vide* the note to number 636 of this catalogue.

THE GREEK ETYMOLOGY, PRINTED WITH THE ALDINE TYPES IN 1549.

624 ALDUS.—MAGNVM ETYMOLOGICVM GRAECÆ Linguæ, nunc recens Summa Adtribita Diligentia Excusum, et Innumerabilibus pene Dictionibus Locupletatum, Qvas Vt Facilivs Cognoscere Lector possit, singulis manus index est apposita. Adeo vt fere nihil in hoc libro desiderari iam possit ab iis, qui Graecis literis nauant operam. Large 4to, dark blue morocco, extra gilt, with the ALDINE device in gold on the sides, inside gold borders, edges gilt (some pp. stained).

Venetiis, *apud Federicum Turrisanum* (*Aldus*), 1549

VERY RARE, with the Aldine mark on the title and first page of text with rubricated head-piece, captions and fancy initial. From the Syston Park Library, with heraldic book-plate.

625 ALDUS.—VICTORIS FAVSTI Veneti Orationes Qvinqve, eius Amicorum cura quam fieri potuit diligenter impressæ. 4to, red morocco extra, with the ALDINE device in gold on the sides, inside gold borders, edges gilt, with blank leaves at end. Venice, *apvd Aldi filios*, 1551

VERY RARE, and a fine copy with board margins of this handsome Aldine imprint. With the Syston Park Library book-plate inserted.

626 ALDUS.—STRACCHA (B.). De Mercatvra, sev Mercatore Tractavs, Venice, *Aldus*, 1553; *also*—

STRACCHA (B.). De Proxenetis et Proxeneteticis Tractatus, Venice, *apud Io. Baptistam et Melchiorem Sassam fratres*, [1552]; *also*—

SANTERNA (P.). Tractatvs de Assecvratioribus et Sponsionibus Mercatorum, Venice, *apvd Baltassarem Constantinvm*, 1552.

TOGETHER 3 vols. in 1. Thick minimo, red morocco, extra gilt, with ALDINE device in gold on the sides, edges gilt. Venice, 1552–53

VERY RARE. From the Syston Park Collection, with heraldic book-plate and MS. table of contents. The printer's device of the Sessas represents an eagle with prey—the Aldine mark is the usual anchor and dolphin, with cupids, satyrs, cornucopias, etc.—and that of the Venetian printer Constantine is two hands, issuing from clouds, and holding two entwined serpents on a staff, at the head of which is a bird.

627 ALDUS.—GIOVANNI CRISOSTOMO, archicescov. di Constantinopoli. Libri tre della Prouidenza di Dio a STAGIRIO Monaco, etc. Minimo, blue morocco elegant, ALDINE device in gold on the sides, edges gilt.
Venice, *appresso il nobile huomo Torresano* (*Aldus*), 1554

VERY RARE. With the Aldine device, different examples, on the title and above the colophon. From the Syston Park Library, with inserted book-plate.

628 ALDUS.—SANCTI IOANNIS DAMASCENI Adversvs Sanctarvm Imaginvm Oppvgnatores Orationes Tres PETRO FRANCISCO ZINO Veronensi Interprete. Small 8vo, maroon morocco extra, gilt edges, with the ALDINE device on the sides, blank leaves at the end. Venice, *Aldus*, 1554

VERY RARE, the Syston Park Library copy, with book-plate. With charming initial letters and a good specimen of the Aldine press in Roman letter.

629 ALDUS.—SIGONIUS (Carolus). Fasti Consvlares ac Triumphi Acti a Romvlo Rege vsqve ad TI. CAESAREM, eivsdem in Factvs et Trivmphos idest in Vniversam Romanam Historiam Commentarivs, eiusdem de nominibus Romanarum Liber. Large 4to, dark blue morocco extra gilt, with ALDINE device in gold on the sides, inside gold borders and gilt edges.
Venice, *apud Paulum Manutium, Aldi F.*, 1556

VERY RARE and a splendid example of Aldine typography. The mark of the Aldi on the title is within a wreath of fruit and flowers—it is also repeated on the page after the "Fasti Consvlares." There are also some charming initial letters. With the Syston Park Library book-plate.

630 ALDUS.—MANVTIVS (Paulvs). Tre Libri de Lettere Volgari di. Minimo, purple morocco extra gilt, with the ALDINE device in gold on the sides, dentelle gold inside borders, edges gilt. Venice, *Aldus*, 1556

VERY RARE and lettered on back—"Editio princeps." A fine copy and from Syston Park.
Printed at the author's own typographical establishment, *vide* number 636.

631 ALDUS.—CICERO, Le Fillipiche di MARCO T. CICERONE contra MARCO ANTONIO, fatte Volgari per GIROLAMO RAGAZZIONI. 4to, maroon morocco extra gilt, with the ALDINE device in gold on the sides, edges gilt.
Venice, *appresso Pavlo Manutio*, 1556

RARE. From the Syston Park Collection and with inserted heraldic book-plate. A few pages slightly stained at the bottom.
This edition of Cicero's Philippics in Italian is dedicated by thetranslator to Girolamo Ragazzoni.

632 ALDUS.—SIGONIUS (Carolus). Emendationvm Libri Dvo Quorum Argumentum Proximæ Pagellæ Indicabunt.

4to, maroon morocco extra gilt, with the ALDINE device in gold on the sides, gilt edges. Venice, *Aldus*, 1557

RARE and a fine copy of this beautifully printed work with fancy initial letters and printer's mark of the Aldi. From the Syston Park Library, with book-plate.

633 ALDUS.—LINACRE (T.). De Emendata Structura Latini Sermonis libri sex, cum Indice Copiosissimo. Minimo, green morocco extra gilt, with the ALDINE device in gold on the sides, edges gilt.

Venice, *apud Paulum Manutium, Aldi F., M.D.LVII., i. e.*, 1557

RARE and from the Syston Park Collection with inserted "ex-libris." With the autograph signature on title of "D'Aless. Rossi."

"It has been remarked that though Linacre formed his own style on the model of Quintillian, he took most of his authorities from Cicero. This treatise [the above], the first-fruits of English erudition, was well received, and frequently printed on the Continent."—HALLAM.

634 ALDUS.—IACOBI GRIFOLI Lucinianensis Orationes Variæ Variis in Locis Habitæ. 4to, red morocco, extra gilt, dentelle gold borders, stamped on the sides with the ALDINE device, gilt edges, by C. SMITH. Venetiis, 1557

RARE. A fine copy with fancy initials and excellently printed. With the inserted book-plate of the Syston Park Library.

635 ALDUS.—FALETI (Hieronymus). Orationes XII. Large 4to, brown morocco extra gilt, dentelle gold inside borders, with the device of the ALDI on the sides, edges gilt by R. STORR (title mended). Venice, *Aldus*, 1558

VERY RARE. These orations, which include one on celibacy and another on marriage, are principally obituarial and on King Sigismund of Poland, Cardinal Estienne, Alfonso Duke of Ferrara, Popes Paul the Third and Julius the Third, etc. With the heraldic book-plate inserted of Syston Park. This copy in 1649 belonged to the college of the Order of Jesus at Louvain.

636 ALDUS.—ELEGANZE INISIEME con la Copia, della Lingva Toscana e Latina, Scielte da ALDO MANUTIO utilissime al comporre nell' una e l' Altra Lingua. Minimo, dark blue morocco extra gilt, with the ALDINE device in gold on the sides, inside gold dentelle borders, edges gilt.

Venice, *Aldus*, 1558

VERY RARE. A fine copy and printed in Italic letter. With the inserted heraldic book-plate of the Syston Park Library.

Paulus Manutius, the son of Aldus and the author, publisher and printer of the above, was born in 1512. Bigmore and Wyman write:—"Some say that he was educated by Erasmus, but the statement is challenged. At an early age he manifested a great love for learning and books, and labored in various literary enterprises with the most indefatigable devotion. This excessive labor, combined with a feeble constitution, soon nearly killed him, and for a time he was compelled to renounce his studies. He became remarkably well versed in the Latin language and his library contained copies of all the Roman classics. Venice was very proud of him, and the Cardinals Bembo and Bernardin Maffeo especially became his patrons. At the solicitation of Pius IV. he became

head of the Apostolic Printing Establishment, the intention of the Pope (ultimately carried out) in establishing which was the publication of a complete collection of the Fathers. Manutius was charged, together with J. Poggianus and C. Amalthée, to write, entirely in Latin, 'the Catechism of the Council of Trent.' For this purpose he went to Rome in 1560, but left there to return to Venice in 1570. He died in 1572. His son, Alde Manuce, a scholar and printer of great eminence, continued his publications."

For other works by or on him, *vide ante et supra.*

637 ALDUS.—PAVLI MANVTII Epistolæ, et Praefationes qvæ Dicvntvr. *Vignette on title of angel with trumpet and motto on globe.* Minimo, green morocco, extra gilt by R. STORR, inside gold dentelle borders, with the ALDINE device in gold on the sides, gilt edges (some pp. stained). Venice, *in Academia Venetia*, 1558

VERY RARE and from the Syston Park Library, with "ex-libris" of that collection. Like the preceding number by Paul Manutius Aldus, and showing that this famous printer was in correspondence with the most eminent men of his time.

638 ALDUS.—SIGONIUS (Carolus). Orationes Septem. *With mark of* ALDUS *within wreath on title.* Small 4to, green morocco, extra gilt, with the ALDINE device in gold on the sides, edges gilt, blank leaves at end. Venice, *Aldus*, 1560

RARE. Printed in Roman letter, with the inserted Syston Park book-plate. "Sigonio merits the character of the ablest and most successful elucidator of ancient history and antiquities in the age in which he lived."—ROSE.

639 ALDUS.— | HIERONYMI | GABVCINII | Fanestris Medici, | ac Philosophi, | de Comitiali Marbo | Libri III. | cum priuilegio Senatus Veneti. | 4to, maroon morocco, extra gilt, with the ALDINE device in gold on the sides, inside gold dentelle borders, edges gilt, blank leaves at end. Venice, *Aldvs*, 1561

VERY RARE. From the Syston Park collection, with heraldic book-plate. Printed in Roman types.

VERY RARE ALDINE IMPRINT BY THE CELEBRATED ANATOMIST FALLOPIO.

640 ALDUS.— | GABRIELIS | FALLOPPII Me- | dici Mvtinensis | Observationes | Anatomicæ | ad PETVRVM MANUAM | Medicum Cremonensem. | Square minimo, dark blue morocco, extra gilt, with the ALDINE anchor, cable and dolphin, in gold on the sides, inside gold borders, edges gilt. Paris, *apud Bernardum Turrisanum via Jacobis, in Aldi bibliotheca*, 1562

VERY RARE, from the Syston Park Library, with inserted book-plate. Also with fleurons, fancy initial letters and the mark of "Aldvs" on the title.

Gabriel Fallopio's—"merits as an anatomist are so great that Haller begins with him the epoch of the Italian school of anatomical inventors. His principal work in this science was 'Observationes Anatomicæ,' Venet. 1561, 8vo, several times reprinted. He was the first who wrote accurately on the vessels and bones of the fœtus. He greatly improved the description of the tubes of the uterus, which have since borne his name."

641 ALDUS.—PORTIO (Camillo). La Congivra de' Baroni del Regno di Napoli contra il RE FERDINANDO PRIMO. Bound by STORR in maroon morocco, extra gilt, with the ALDINE device on the sides, inside gold borders, edges gilt and blank leaves at end. In Roma, 1565

RARE, a handsome specimen of Aldine Roman letter. With the Syston Park heraldic book-plate inserted, and the Aldine anchor and dolphin on title.

642 ALDUS.—VICTORIUS REATINUS (Marianus). De Sacramento Confessionis, seu Pænitentiæ Historia, etc. Rome, *apud Paulum Manutium, Aldi F*, 1566; *also*—

CONTARENI (Gaspar, *Cardinal*). De Sacramentis Christianæ Legis et Catholicæ Ecclesiæ, Florence, *apud Laurentium Torrentinum*, 1553.

TOGETHER 2 vols. in 1. Small 8vo, red morocco, extra gilt, with the ALDINE device in gold on the sides, inside gold borders, gilt edges.

Rome, *apud Paulum Manutium, Aldi F.*, 1566

VERY RARE, with the Syston Park heraldic book-plate inserted.

SUPERB JEAN GROLIER RELIURE ON A 1566 ALDINE CÆSAR, EDITED BY PAUL MANUTIUS ALDUS.

643 ALDUS.—C. IVLII CAESARIS Commentariorvm. De Bello-Gallico, Ciuli Pompeiano, Alexandrino, Africano, Hispaniensi—Galliæ, Hispaniæ, locorumq. insignium pictura Nomina tum vetera, tum recentia explanata Io. MICHAELIS. BRVTI. Scholia quibus loci plurimi obscuriores explicantur Corrigente. ALDO. MANVTIO. PAVLLI. F. *With maps and page cuts.* Thick minimo, fine old contemporary GROLIER binding of dark brown morocco, the sides and back covered with gilt floriated and scroll work ornamentation, edges gilt.

Venice, *in aedibus Manutianis*, 1566

VERY RARE, and a superb piece of Grolieresque tooling, making the volume fully worthy to have been among the treasures of Jean Grolier.

The printer's device of the Aldi will be found on both the first and last pages. The text is in Italic letter.

644 ALDVS.— | DVE ORATIONI | di GREGORIO NAZANZENO | Theologo, | In una de le quali, si tratta quel che sia Vescouado, et | 'quali debbiano efferi i Vesconi. | Ne l' altra, de l' amor verso i Poueri. | Et | il primo sermone | di S. CECILIO CIPRIANO | sopra l' Elemosina. | Fatte in Lingva Toscana | dal Commendatore | ANNIBAL CARO. | Col Priuilegio di N. S. PP. PIO V. | Et dell' Ill. Sig. di Venetia. | 4to, maroon morocco, extra gilt, with the ALDINE device in gold on the sides, inside gold borders, edges gilt, blank leaves at the end.

Venice, *appresso Aldo Manvtio*, 1569

VERY RARE, in Italic letter, with charming initial letters, and the mark

of the Aldi on the title. From the Syston Park collection, with heraldic "ex-libris." Dedicated to Cardinal Farnese.

"From him [Annibal Caro] we have besides Italian translations from the Greek of some of the works of Gregory Nazianzen and St. Cyprian, Aristotle's Rhetoric, and History of Animals, which he left unfinished; several volumes of his own familiar letters, together with those he wrote in the name of Cardinal Farnese, are considered perfect models of elegance, grace and simplicity."—ROSE.

645 ALDUS.— | P. TERENTIVS | AFER | A. M. ANTONIO MVRETO | Emendatvs | eivsdem MVRETI Argvmenta | et Scholia | in Singvlas Comoedias. | Thick square minimo, bound by R. STORR in green crinkled morocco, extra gilt, with the ALDINE device in gold on the sides, inside dentelle gold borders, edges gilt.
Venice, *apud Aldum*, 1575

VERY RARE, and the Syston Park copy, with heraldic book-plate. The first example in the collection printed by the grandson of Aldus Manutius.

On the title-page is an oblong vignette portrait of "Aldvs Pivs Manvtivs," the founder of the Aldi, and on the back of the title-page their crest, "an eagle," their coronet and their arms—"in chief an eagle, in base an anchor and dolphin," with the legend—"Ex privelgio Maximiliani II. Imp. Caes. Avg," and below—"Editio Aldi Manutij Paulli F. Aldi IV."

646 ALDUS.— | In | Q HORATII FLACCI | Venvsini | Librum | de Arte Poetica | ALDI MANVSTII | PAVLLI F. | ALDI N. | Commentarius | Ad BARTHOLOMAEUM CAPRAM, IO. FRANCISCI F. | Iuriconsultum. | 4to, maroon morocco, extra gilt, with the device of the ALDI in gold on the sides, inside gold borders, edges gilt, blank leaves at end.
Venice, *apud Aldum*, 1576

VERY RARE and from the library of Syston Park, with heraldic book-plate.

This is a commentary on Horace by the grandson of the elder Aldus, whose vignette portrait embellishes the title. There are also numerous initial letters and fleurons, some with nudes.

647 ALDUS.— | PHILIPPI MOCENICI | Archiepiscopi | Nicosiensis | Regni Cypri, etc. | Vniuersales Institutiones ad hominum Perfectionem; | quatenus Industria parari potest. | Large 4to, green morocco, extra gilt, with ALDINE device in gold on the sides, inside gold dentelle borders, gilt edges (some pp. stained). Venice, *apud Aldum*, 1781

VERY RARE. With the Syston Park book-plate inserted. The mark of the Aldi on the title is a fine large example. There are also charming head and tail-pieces and initial letters, as well as a handsome page plate of Renaissance design at the end of the dedication to Gregory the Thirteenth.

648 ALDO MANNVCCI. Locvtioni di TERENTIO: ouero Modi Famigliari di Dire: ne quali con la copie di Forme, e Concetti si possone Latinamente spiegare tutte le occorenze giornali: selti da ALDO MANNVCCI. *With vignette and border on title, fleurons and initial letters.* Small 8vo, green

morocco extra gilt, with the ALDINE device in gold on the sides, inside gold borders, gilt edges. Venice, *Aldus*, 1585

VERY RARE, and from the Syston Park Library, with inserted book-plate. On the title is the MS.:—"Ex libris Jacobi de Benedictis."

649 ALDO MANNUCCI. Eleganze insiene con la Copia della Lingua Toscana, e Latina. Scielte da ALDO MANNUCCI vtilissime al comporre nell' una, e l' altra lingua. Minimo, purple morocco extra gilt, with the ALDINE device in gold on the sides, dentelle inside gold borders, edges gilt, by C. LEWIS. Venice, *presso Aldo*, 1586

VERY RARE, and from the Syston Park Library sale, with heraldic book-plate. With engraved border, including the dolphin and anchor of the Aldi, fleurons and fancy initials. A fine copy with the exception of title mended in margin and a leaf of the dedication.

EXCESSIVELY RARE ALDUS—ONLY THREE COPIES KNOWN.

650 ALDUS MANUCCIUS. Inscriptionis Gordianæ Vicetiæ Effossæ Explicatio. Small 4to, bound by C. LEWIS in dark blue morocco gilt, with the ALDINE device in gold on the sides, dentelle inside gold borders, edges gilt, blank leaves at the end. [Venice, *Aldus*, 1588]

EXCESSIVELY RARE, only three copies being known. The above, which was the Syston Park copy, has a page of manuscript facing the first leaf.

651 ALDUS.—CONTARINI (Gasparo). Della Repvblica et Magistrati di Venetia libri V. di M. GASPARO CONTARINI, che su poi Cardinale. *With fancy initial letters and fleurons.* Small 4to, maroon morocco extra gilt, the ALDINE device in gold on the sides, gold inside dentelle borders, edges gilt. Venice, *Presso Aldo*, 1591

VERY RARE fine copy, and from the Syston Park Library with heraldic book-plate. With matter on the same subject by Donato Giannotti, Sebastiano Erizzo and Bartolomeo Caualcanti.

652 ALDUS.— | MARII NIZOLII | Brixellensis | Thesaurus CICERONIANAS. | In qvo post ipsivs MARII NIZOLII Additiones, | BASILIJ ZANCHI et Doctissimorum aliorum virorum, addita sunt | multa, et quiden diquissima per MARCELLUM SQUAR- | CIALUPUM, prout legenti patebit. | Square folio, red morocco extra gilt, with the ALDINE device in gold on the sides, inside gold borders, edges gilt. Venice, *Aldus*, 1591

VERY RARE. From the Syston Park Library. With large anchor and dolphin of the Aldi on title, and head pieces representing the presentation of a volume to a Roman monarch. The colophon reads:—"Venetiis, MDXCI. Apud Dominicum Nicolinum," to which might be added—"sed typis Aldi."

653 ALDUS.—CONVERSO ET PASSIO SS. Martyrum AFRÆ, HILARIÆ, DIGNÆ, EVNOMIÆ, EVTROPIÆ, quæ ante annos

PAULLO minus MCCCC. cum Commentario MARCI VELSERI. Small 4to, dark blue morocco extra gilt, with the ALDINE device in gold on the sides, inside gold borders, edges gilt, with blank leaves at the end.

Venice, *apud Aldum*, 1591

VERY RARE and fine copy, with the Syston Park book-plate inserted. Charming initials and head-pieces.

654 ALDUS.—Della VICISSITVDINE O' MVTABILE VARIETA delle Cose nell' Vniverso Libri XII., di LVIGI REGIO FRANCESE tradotti dal KR. HERCOLE CATO. 4to, dark blue crinkled morocco, extra gilt, the ALDINE device in gold on the sides, inside gold borders, edges gilt, by R. STORR.

Venice, *presso Aldo*, 1592

VERY RARE, with the "ex-libris" inserted of the Syston Park Library. Printed in Italic types, with charming fleurons and initial letters.

655 ALDUS.—ORIBASII SARDIANI Collectorvm Medicinalivm Libri XVII., Qvi ex Magno Septvaginta Librorum uolumine ad nostram ætatem foli peruenerunt, IOANNE BAPTISTA RASARIO, medico, Nouariensi, interprete. *Charming initial letters.* Thick small 8vo, red morocco, extra gilt, with the ALDINE device in gold on the sides, edges gilt.

Venice, *apud Paulum Manutium, Aldi F., Cum priuelgio Pont, Max. et Senatus Veneti, in annos XX., n. d.*

VERY RARE. From the Syston Park Library, and with this note in MS. on an end-paper:—"No copy of this edition seems ever to have been sold in any of the famous collections. Extremely rare, not collated by Renouard, and mentioned among his 'Desiderata.' The editors of the 'Serie' [*vide* No. 656] had never seen it, as they merely give it on the authority of Volpi and Crevenna."

656 ALDUS.—SERIE DELL' EDIZIONE ALDINE per Ordine Cronologico ed Alfabetico Terza Edizione con Emendazione e Giunte. Small 8vo, crinkled purple morocco gilt, with the ALDINE device in gold on the sides, edges gilt, by R. STORR.

Florence, *Giuseppe Molini*, 1803

RARE. From the Syston Park Library, with heraldic book-plate, also with the armorial "ex-libris" of "Sylvester, Lord Glenbervie," on back of title and the autograph signature on title of that British blue-blood.

The above admirable bibliography of the Aldine editions has a folded sheet genealogy of the Aldus Manutius family. It is of five generations, commencing with Manuzio da Bassiano, father of Aldo Pio Manuzio, whose wife was a Torresani, and ending with Paolina Manuzio, the great-granddaughter of the founder of the first Aldine press in Venice. It also shows intermarriages with the Odoni and Giunta families.

657 ALDI PII MANUTII Scripta Tria Longe Rarissima a IACOBO MORELLIO denuo Edita et Illustrata. Green morocco extra gilt, with the ALDINE device in gold on the sides, inside gold borders, gilt edges, blank leaves at the end.

Bassano, *typis Remondinianis*, 1806

RARE, and from the Syston Park Library, with inserted heraldic book-plate. It has the anchor and dolphin of the Aldi on the title and last page.

FIRMIN-DIDOT'S WORK ON ALDUS MANUTIUS—A PRESENTATION COPY FROM THE AUTHOR.

658 ALDE MANUCE et l'Hellénisme a Venise par AMBROISE FIRMIN-DIDOT de l'Académie des Inscriptions et Belles Lettres. *Portraits and fac-simile.* Thick 8vo, sewed, uncut. Paris, *Ambroise Firmin-Didot*, 1875

PRESENTATION COPY, with autograph inscription of the author:—"A Monsieur Reiset Directeur du Museé du Louvre hommage de la part de AMBR. FIRMIN-DIDOT."

The volume is divided as follows:—"Hellénisme dans l'occident"; "Isabella D'Este, Marquise de Mantone": "Correspondance Inédite des Réfugiés Grecs en Italie"; "Zacharias Calliergi et les Calligraphes Crétois"; "Premières Impressions Grecques"; etc.

[THE DEVICE OF THE ELZEVIRS.]

Elzeviriana.

659 ELZEVIR.—NOVUM TESTAMENTUM GRÆCUM, ex Regijs alijsque optimis editionibus cum cura expressum. Minimo, fine old morocco, tooled, extra gilt, edges gilt. Leyden, *ex officina Elzeviriana*, 1624

VERY RARE, with MS. on end-papers and title leaf.

This "Greek Testament" is the first volume issued from the press of the Elzevirs given in Bérard's "Essai Bibliographique sur les Editions des Elzevirs." None precede it—no work of earlier date is given in the chronological list of the duodecimos in that authority. Bérard says:—"Cette édition du Nouveau Testament Grec est la première qui ait été donné par les Elzevirs. Elle passe pour la plus correcte, et celle de 1633 est regardée comme la plus belle."

The last and best authorities on early printing, Messrs. Bigmore and Wyman, write as follows respecting — "The Elzevir Family, who flourished in Holland during the sixteenth and seventeenth centuries, (who) were famous for the elegance of their type, the excellence of their press-work, the accuracy of their text, and their successful efforts to introduce the duodecimo as an improvement upon the larger and more expensive forms of books. Their type was highly esteemed in this country, and furnished the model for that of the First Caslon. Of twelve printers belonging to this family, at least seven were celebrated for special excellence.

"Louis Elzevir, the first printer of the family, was born at Louvain, and established himself at Leyden. His first book was an edition of Eutropius in

1592, and it is excessively rare. He continued to print in that city until his death in 1617. He adopted for his device the arms of the Batavian Republic and the motto 'Concordiâ res parvæ crescunt,' which motto, adopted by Jo Steels, with another device, Brunet and other bibliographers, were led to believe that Elzevir's and Steels's devices were the same.

"The five sons of Louis were all printers—the youngest, Bonaventure Elzevir, achieving great celebrity as the publisher of the famous duodecimo classics. Louis, a grandson of the first Louis, was the founder of the Elzevir press of Amsterdam. . . . . .

"The Elzevirs did not aim at luxury, like the Aldi and the Stephens, for they printed only one work upon vellum, but devoted their endeavors to furnishing accurate works for common use."

Respecting the Elzevirian device, of which a cut is given above, and which is on the title of this number and most of those following, the bibliographers just quoted, say:—"The emblem of the olive tree and vine, under it an old man gathering fruit, on the other side on a scroll the motto, 'Non Solus' (not alone), was a later and better-known mark of these famous printers. The adopting for their mark of the prolific vine—crowned by Grecian fable as the greatest blessing to mankind, and the gift of the wise Minerva—was very appropriate for a family so many in number and so multitudinous in works."

Another mark of the Elzevirs, and which will be found on the titles of some of the succeeding numbers represents:—"Minerva and her owl beneath an Olive Tree with the motto—'Ne extra olea.'"

SUTHOLT ON UNIVERSAL LAW—BOUND BY ROGER PAYNE.

660 ELZEVIR.—SVTHOLT (Bernard). Dissertationes Vndeviginti quibus Universum Jus Institutionum ex Principiis Explicatur, etc. Minimo. Bound by ROGER PAYNE in red crinkled morocco, gilt edges.

Leyden, *ex Officina Elzeviriorum*, 1633

VERY RARE, fine copy, and not mentioned in Bérard, with the buffalo head-line over the dedication.

This binding is correctly given as Roger Payne's on the authority of the expert of Sotheby, Wilkinson and Hodge, who catalogued the library of the late Sir John Hayford Thorold, Baronet, of Syston Park, Lincolnshire, the book-plate of which collection will be found inserted in the above, as in nearly all the following numbers of Elzeviriana.

Wherever Roger Payne is represented as the relieur of any volume in this sub-division, it is asserted upon the expert testimony of that most able of living British bibliographers, John Bohn.

THE SEVENTEENTH CENTURY ANATOMIST SPIGEL'S "ISAGOGES"—BOUND BY ROGER PAYNE.

661 ELZEVIR.—SPIGEL (Adrian, *philos. ac Medici Patauini*). Isagoges in Rem Herbarium, Libri Duo. Minimo. Bound by ROGER PAYNE in red morocco, gilt edges.

Leyden, *ex officina Elzeviriana*, 1633

VERY RARE, fine copy, unknown to Bérard, and with handsomely engraved title. From the Syston Park sale, with heraldic book-plate. The engraved title is a brilliant impression. Priced $25 in a N. Y. catalogue.

Adrian Spigel, known also as Van den Spigel, was one of the most eminent medical writers of the sixteenth and seventeenth centuries. He was Professor of Anatomy and Surgery at Padua—was made a Knight of St. Mark, and decorated with a collar of gold.

VERY RARE 1634 ELZEVIR IN A ROGER PAYNE BINDING.

662 ELZEVIR.—IONSTON (Iohan., *Doct. Medici*). Enchiridion Ethicvm, ex Sententiossissimis Dictis Concinnatum. Minimo. Bound by ROGER PAYNE in red morocco gilt, edges gilt. Leyden, *ex officina Elseviriana*, 1634

VERY RARE. Fine copy and from the Syston Park Library. Priced $22.50 in a New York book catalogue. The author was a learned philological writer, a talented musician, a college professor and a divine.

THE RAREST ELZEVIR TERENCE, 1635.

663 ELZEVIR.—PVB. TERENTII Comœdiæ sex ex Recensione HEINSIANA. *Engraved title.* Minimo, green morocco gilt, edges gilt on red.

Leyden, *ex officina Elzeviriana*, 1635

VERY RARE. The engraved title represents "Scipio crowning Venus, nude." From the library of "Canheveau adcat. du Roy," *vide* his name in MS. on title. On end paper is the note—"Editio genuina. Lib. rariss."

This is a rubricated copy. It is the best of the two editions of 1635 and which Bérard says is most sought after by amateurs, having the buffalo's head over the dedicatory epistle of Heinsius, the Testimonia following, etc., and with page 101 paginated in error 69, and page 104, 108. It has further the rare index and the vignette portrait of Terence. At the MacCarthy sale a copy sold for 66 francs—but it has gone up considerably in value within the last sixty to seventy years.

AN ELZEVIR EDITION OF CALVIN NOT MENTIONED BY BERARD, BOUND BY ROGER PAYNE.

664 ELZEVIR.—CALVIN (John). Analysis Paraphrastica Theologicarum, Disputationibus contexta avctore DANIELE COLONIO. Thick minimo. Bound by ROGER PAYNE in red morocco gilt, edges gilt on marble.

Leyden, *ex officina Elzeviriana*, 1636

VERY RARE. From the Syston Park collection, with library stamp on back of title and "buffalo's head" cut over dedication. Priced $25 in a New York book catalogue, *vide* inserted cutting. Not mentioned by Bérard.

CLOPPENBURG'S RARE WORK ON SACRIFICES, AND IN ROGER PAYNE'S BINDING.

665 ELZEVIR.—CLOPPENBVRG (J.). Sacrificiorvm Patriarchalivm Scholia Sacra. Minimo. Bound by ROGER PAYNE in red morocco gilt, edges gilt.

Leyden, *ex officina Elseviriorum*, 1637

VERY RARE, and from the Syston Park collection. Not mentioned by Bérard.

PATERCULUS, 1639, BOUND BY ROGER PAYNE.

666 ELZEVIR.—M. VELLEIVS PATERCVLVS cum Notis GERARDI VOSSII. G. F.; *With engraved title.* Minimo. Bound by ROGER PAYNE in red morocco gilt, edges gilt on marble. Leyden, *ex officina Elzeviriana*, 1639

VERY RARE, the Syston Park copy, and priced $33 in a New York book catalogue, see inserted cutting.

When the 1520 Froben and original edition of Paterculus appeared it was considered throughout Italy to be a spurious work, and Asulanus in the preface to his folio Livy did not hesitate to attack it. The style of Paterculus is pure and elegant, showing internal evidence of its being genuine.

THE APHORISMS OF CORVINUS, BOUND BY ROGER PAYNE.

667 ELZEVIR.—ARNOLDI JOHI. F. CORVINI J. V. D. Digesta per Aphorismos Strictim Explicata. Thick minimo. Bound by ROGER PAYNE in red morocco, gilt, edges gilt. Amsterdam, *apud Ludov. Elzevirium*, 1642

VERY RARE. The Syston Park copy, with engraved title. Under two of the figures in front are engraved the words "Tribonianus" and "Theophilus."

THE AMSTERDAM ELZEVIR PRESS—AN EXAMPLE BOUND BY ROGER PAYNE.

668 ELZEVIR.—VERUS (Ioannes Baptista). Rervm Venetarvm Libri Quatuor ad Illustrissimum PETRUM CONTARENUM FRANCISCI F. *Handsome engraved title of armor, battle scene, arms, etc.* Minimo. Bound by ROGER PAYNE in red crinkled morocco, edges gilt.
Amsterdam, *apud Ludovicum Elzevirium*, 1644

RARE, from the Syston Park Library. With the "buffalo's head" cut over both dedication and first page of text.

THE ROMAN JURISPRUDENCE OF CORVINUS, IN ROGER PAYNE'S BINDING.

669 ELZEVIR.—CORVIN (I.). Ivrisprvdentia Romana H. VULTEII Contracta. *Fine engraved title, including figure of "Justice," portrait of the author, etc.* Minimo. Bound by ROGER PAYNE in red crinkled morocco, edges gilt.
Amsterdam, *apud Ludovicum Elzevirium*, 1644

RARE, from the Syston Park Library.

PORTA ON NATURAL MAGIC—LEYDEN, 1644.

670 ELZEVIR.—PORTA (J. B., *Neapolitani*). Magiæ Naturalis Libri Viginti. *Engraved title, cuts, fancy initials.* Thick minimo, red crinkled morocco, edges gilt.
Leyden, *apud Hieronymun de Vogel* [*sed typis Elzevirii*], 1644

VERY RARE. From the Syston Park Library, with heraldic book-plate. The "buffalo's head cut" of the Elzevirs will be found over the dedication.

Porta was an alchemist of the Arnold Da Villanova and Cardan school. He was the founder of the "Secreti," a society fashioned somewhat after the style of our modern Theosophical Societies. He had to defend himself in Rome from the charge of magical practices.

AN ELZEVIR GROTIUS, HANDSOMELY BOUND BY DURU.

671 ELZEVIR.—H. GROTII et aliorum Dissertationes de Studiis Institutendis. *Fine engraved title.* Thick minimo. Handsomely bound by DURU in crushed green levant morocco, inside dentelle gold borders, and edges gilt on marble. Amsterdam, *apud Ludovicum Elzevirium*, 1645

RARE, and a superb copy on thick paper.

"Grotius hic Hugo est, Batavum captivus et exul
Legatus regni, Suecia magna tui."

THE LIFE OF ALEXANDER THE GREAT—BOUND BY ROGER PAYNE.

672 ELZEVIR.—MATTHIA (Christian). Historia ALEXANDRI MAGNI, sive PRODROMUS Quatuor Monarchiarum. Minimo. Bound by ROGER PAYNE in red morocco, gilt edges. Amsterdam, *apud Ludovicum Elzevirium*, 1645

RARE, and from the Syston Park Library, with inserted heraldic book-plate. On the printer's device on the title of above Minerva takes the place of the old Philosopher. Priced $27.50 in a New York book catalogue.

SUPERB COPY OF CHARRON ON WISDOM AND IN FRENCH.

673 ELZEVIR.—CHARRON (Pierre). De la Sagesse—Trois Livres. *Handsomely engraved title.* Minimo, vellum, gilt edges. Leyden, *chez les Elseviers*, 1646

RARE, a beautiful Elzevir with broad margins and "suivant la vraye copie de Bovrdeavx," with the book-plate inserted—"Bibliotheque de Mr. J. Renard." The title represents four females tied to a pedestal on which stands a naked woman, whose visage is seen reflected in a mirror, held by a hand proceeding from a cloud. Pierre Charro's work on "Wisdom" is really an abridgment of Montaigne. On account of its scepticism it was threatened with suppression by Parliament.

A 1646 ELZEVIR DEDICATED TO DES CARTES—BOUND BY ROGER PAYNE.

674 ELZEVIR.—HOGELANDE (Corn. Ab.). Cogitationes, quibus Dei Existentia; item Animæ Spiritalitas, et Possibilis cum Corpore Unio Demonstrantur. Minimo. Bound by ROGER PAYNE in red morocco, gilt edges.

Amsterdam, *apud Ludovicum Elzevirium*, 1646

RARE. The Syston Park Library copy, and which was priced $25 in a New York book catalogue, *vide* inserted cutting. Dedicated to Rène Des Cartes.

THE EMINENT DUTCH JURIST ARNOLD VINNEN'S "DE PACTIS"—BOUND BY ROGER PAYNE.

675 ELZEVIR.—VINNIUS (Arnoldus, *J. C.*). De Pactis Tractatus, edente SIMONE VINNIO A. F. Philologo. Minimo. Bound by ROGER PAYNE in red crinkled morocco, gilt edges. Leyden, *ex officina Elzeviriorum*, 1646

RARE. The Syston Park copy, and which was priced $25 in a New York book-catalogue, *vide* inserted cutting. With the buffalo's head twice repeated.

AN ELZEVIR GROTIUS DEDICATED TO MAZARIN AND IN ROGER PAYNE'S BINDING.

676 ELZEVIR.—GROTIUS (Hugo). Philosophorvm Sententiæ de Fato et de eo quod in Nostra est Potestate. Minimo. Bound by ROGER PAYNE in red crinkled morocco, gilt edges.

Amsterdam, *apud Ludovicum Elzevirium*, 1648

VERY RARE, and dedicated to Cardinal Mazarin. The Syston Park Library copy, and priced $33 in a New York book catalogue.

The bibliophile De Thou and Grotius were the warmest of friends, and corresponded together until the death of the former. For embracing the tenets of Arminius Grotius was condemned to perpetual imprisonment, but escaped from the fortress of Loevestein in a book chest.

LUBIN'S KEY TO THE GREEK LANGUAGE, 1651—BOUND BY ROGER PAYNE.

677 ELZEVIR.—LVBIN (Eilardus). Clavis et Fvndamenta Græcæ Lingvæ. Minimo. Bound by ROGER PAYNE in red crinkled morocco, gilt edges.

Amsterdam, *apud Ludovicum Elzevirium*, 1651

RARE. The Syston Park Library copy, and with inserted heraldic bookplate.

The celebrated philologist and theologian Eilard Lubin was Professor of Poetry at Rostoch. Some of his works are devoted to the hypothesis of two co-eternal principles, God and nothing, of which the latter stood in the place of the evil principle of the Manicheans and other theorists.

THE FAMOUS ENGLISH JURIST RICHARD ZOUCH'S ELEMENTS OF LAW—BOUND BY ROGER PAYNE.

678 ELZEVIR.—ZOVCHEVS (Richard). Elementa Jurisprudentiæ Definitionibus, Regulis et Sententiis Selectoribus Juris Civilis, Illustrata. Minimo. Bound by ROGER PAYNE in red morocco, gilt edges.
Leyden, *apud Johannem et Danielem Elsevirios*, 1652

VERY RARE. From the Syston Park Collection and with that heraldic book-plate inserted.

Daniel Elzevir, named on the title of the above, was a son of Bonaventure, achieved great fame in Leyden, and afterwards at Amsterdam,—"continuing to print until his death in 1689 . . . . His widow carried on the business after his death; and the last book issued by the family was in 1712 by Abraham Elzevir, alderman at Leyden, the sole survivor of the family."

HUGO GROTIUS'S MINOR WORKS IN ROGER PAYNE'S RELIURE.

679 ELZEVIR.—GROTIUS (Hugo). Opuscula Quædam Hactenus Inedita Aliaque ex Belgice editis Latine Versa—Argumenta Theologici, Juridici, Politici. Minimo. Bound by ROGER PAYNE in red morocco, gilt edges.
Amsterdam, *apud Ludovicum Elzevirium*, 1652

VERY RARE. With the Minerva and owl cut of the Elzevirs on the title, also the buffalo-head over the dedication and commencement of text. From the Syston Park Library sale and priced $22, see inserted book-catalogue cutting.

"ROME ILLUSTRATED," ELZEVIR, 1657—BOUND BY ROGER PAYNE.

680 ELZEVIR.—ROMA ILLVSTRATA, sive Antiqvitatvm Romanarvm Breviarivm, accessit GEORGII FABRICII Chemnicensis Veteris Romæ cum Nova Collatio ex Nova Recensione ANTONII THYSII J. C. Minimo. Bound by ROGER PAYNE in red crinkled morocco gilt, edges gilt.
Amsterdam, *apud Ludovicum et Danielem Elzevirios*, 1657

VERY RARE and fine copy. The false title is engraved, upon which is depicted a female figure—on the real title is the Elzevir cut of Minerva, her owl, etc. From the Syston Park sale and priced $30, see inserted catalogue cutting.

A JURISPRUDENTIAL WORK OF CORVINUS—PRINTED BY ELZEVIR AND BOUND BY ROGER PAYNE.

681 ELZEVIR.—CORVINUS (I. A.). Posthvmvs Pacianvs, sev Definitiones Iuris utriusque, Viri CL. IULII PACII a BERIGA, I. C., Posthume. Minimo. Bound by ROGER PAYNE in red crinkled morocco, gilt edges.
Amsterdam, *apud Ludovicum et Danielem Elzevirios*, 1659

RARE and from the Syston Park Library.

HIPPOCRATES'S PRINCIPLES OF MEDICINE—AN ELZEVIR IMPRINT OF 1660 IN ROGER PAYNE'S BINDING.

682 ELZEVIR.—MAGNI HIPPOCRATIS COI, Medicorum Principis, Coacæ Prænotiones, Græce et Latine, opvs Divinvm, cum Versione D. ANUTII FOESII Mediomatricis et Notis JOH. JONSTINI Med. Doct. Thick minimo. Bound by ROGER PAYNE in red morocco, gilt edges.
Amsterdam, *ex officina Elzeviriana*, 1660

VERY RARE and from the Syston Park Library. Priced $27.50 in New York book-dealer's catalogue, *vide* inserted cutting.

LIFE OF THE FAMOUS FATHER PAUL—BOUND BY ROGER PAYNE.

683 ELZEVIR.—SARPI (Pere Pavl). La Vie de. Minimo. Bound by ROGER PAYNE in red crinkled morocco, gilt edges. Leyden, *chez Jean Elzevier*, 1661

VERY RARE and from the Syston Park Library. Priced $30 in New York book-dealer's catalogue, *vide* inserted cutting.
Father Paul is celebrated in literature as the author of the History of the Council of Trent.

VIOLLET LE DUC'S COPY OF A 1663 ELZEVIR.

684 ELZEVIR.—AEGIDII MENAGII Poemata Qvarta Editio Auctior et Emendatior. *Vignette printer's device.* Minimo, smooth morocco gilt, edges gilt on marble.
Amsterdam, *ex officina Elzeviriana*, 1663

RARE and from the library of and with the book-plate of "Viollet le Duc." The text is in four languages—Greek, Latin, French and Italian. It also contains verses in honor of the Elzevirs.

CORVINUS ON THE CANON LAW—BOUND BY ROGER PAYNE.

685 ELZEVIR.—CORVIN (Arnold). Jus Canonicum per Aphorismos strictim Explicatum. Minimo. Bound by ROGER PAYNE in red crinkled morocco, gilt edges.
Amsterdam, *ex officina Elzeviriana*, 1663

VERY RARE, fine copy and from the Syston Park Library, with inserted heraldic book-plate.

GROTIUS ON THE TRUTH OF THE CHRISTIAN RELIGION—BOUND BY ROGER PAYNE.

686 ELZEVIR.—GROTIUS (Hugo). De Veritate Religionis Christianæ Editio Novissima. Minimo. Bound by ROGER PAYNE in red crinkled morocco, gilt edges.
Amsterdam, *ex officina Elzeviriana*, 1669

VERY RARE, fine copy and from the Syston Park Library, with inserted heraldic book-plate. Priced $30 in New York book catalogue, *vide* inserted cutting.

EXCESSIVELY RARE ELZEVIR, PRINTED AT UTRECHT BY PETER ELZEVIR—BOUND BY ROGER PAYNE.

687 ELZEVIR.—PAULI COLOMESII Opuscula. Minimo. Bound by ROGER PAYNE in red crinkled morocco, gilt edges. Utrecht, *apud Petrum Elzevirium*, 1669

EXTREMELY RARE and unknown to Brunet, Bérard, etc. From the Syston Park Library, and with heraldic book-plate.

SCHELIUS ON THE LAW OF THE HOLY ROMAN EMPIRE —IN ROGER PAYNE'S BINDING.

688 ELZEVIR.—SCHELIUS (Rab. Herm.). De Jure Imperii Liber Posthumus, editus cura THEOPHILI HOGERSII. Minimo. Bound by ROGER PAYNE in red crinkled morocco, gilt edges. Amsterdam, *apud Danielem Elzevirium*, 1671

VERY RARE, fine copy, and priced $25 in New York book catalogue, *vide* inserted cutting. From the Syston Park Library, and with heraldic book-plate.

MARINI'S HEROIC POEM OF "L'ADONE"—BOUND BY ROGER PAYNE.

689 ELZEVIR.—MARINI (J. B.). L'Adone, Poema Heroico, con gli Argomenti del CONTE SANVITALE e l'Allegorie di DON LORENZO SCOTO. 4 vols. minimo. Bound by ROGER PAYNE in red crinkled morocco, gilt edges. Amsterdam, *D. Elsevier*, 1678

VERY RARE, and from the Syston Park Library, with heraldic "ex-libris." Priced $33 in a New York book catalogue, *vide* inserted cutting. Some of the plates are missing, but otherwise a good copy.

Giambattista Marini, the eminent Italian poet, was born in 1569 and died in 1625. He was patronized by Marie de Medicis, who settled upon him a liberal pension. Marini is charged by Italian critics with being the great corrupter of their poetry, by the introduction of extravagant figures and unnatural conceits, which were called the *stile Marinesco*.

"Besides his [Marini's] Adone, of which there are many editions, one of the best of which was that of Elzevir, Amsterdam, 1678, in 4 vols. 12mo, there are 'La Stragé degli Innocenti,' 'Rime,' 'La Sampogue,' etc., and also a collection of letters."—ROSE.

TAVERNIER'S VOYAGES, PRINTED BY THE ELZEVIRS.

690 ELZEVIR.—Les SIX VOYAGES de JEAN BAPTISTE TAVERNIER, Ecuyer Baron d'Aubonne, en Turquie, en Perse et aux Indes. *Numerous plates and maps.* 3 vols. minimo, old calf. [Holland, *Elzevir*,] 1679

VERY RARE, and *vide* pp. 214–215 of Bérard, as to the fact of this being printed by the Elzevirs. The title only reads on the imprint—"Suivant la Copie Imprimée a Paris." The Elzevir head-piece of the buffalo's head will be found over the dedication "au Roy." A few pp. are slightly stained. Not the least interesting portion of the work is the—"Relation de l'Interieur du Serrail du Grand Seigneur." Bérard says it is difficult to find well-preserved copies of the work, and over sixty years ago quotes a copy having sold at the Méon sale for sixty francs.

CIACCONIUS'S "DE TRICLINIO," IN FINE OLD GILT VELLUM BINDING.

691 ELZEVIR.—CIACCONIVS (Petrus, *Toletanus*). De Triclinio sive de Modv Convivandi apud priscos Romanos et de Convivorum Apparatu accedit FULVII URSINI. Appendix et HIER. MERCURIALIS de Accubitus in Cœna Antiquorum Origine Dissertatio. *Engraved title and plates.* Minimo, vellum gilt, with coat-of-arms, coronet and supporters stamped in gold on the sides.
Amsterdam, *apud Henr. Wetstenium,*
(*sed typis Elzevirii,*) 1689

VERY RARE and good piece of old vellum gilt binding, with heraldic devices on both sides. This was a college prize in 1705 to—"Samueli Hoogstratano." The volume is devoted to an account of old Roman banquets, cooking, etc.

692 ELZEVIR.—CATULLUS, TIBULLUS et PROPERTIUS accedunt Fragmenta CORNELIO GALLO Inscripta. *Exquisitely engraved fronts., head and tail pieces.* Minimo, calf gilt, edges gilt. Leyden, 1743

RARE. With three titles, each of which has the printer's device of the Elzevirs, "an old man gathering fruit from an olive tree, upon which is the motto 'non solus'." Without the name of either printer or publisher.

LARGE PAPER COPY OF BERARD'S VALUABLE ELZEVIRIAN BIBLIOGRAPHY.

693 ELZEVIR.—ESSAI BIBLIOGRAPHIQUE sur les Editions des ELZEVIRS les plus Precieuses et les Plus Recherchées precédé d'une Notice sur ces Imprimeurs Célèbres [par S. BÉRARD]. *Front. of coat-of-arms and vignette on title.* 8vo, half morocco. Paris, *Firmin Didot,* 1822

LARGE PAPER, thick paper and totally uncut. A thorough bibliography and history of the Elzevirs. It is now rare in any state.

V. Bibliography

AND

Authorities on Literature, Binding, Book-plates, etc., also Rare Book Catalogues.

"Cataloguing is a handicraft just as much as any other mechanical trade; an art to be learned by attention and diligent practice. When amateurs get together and talk about catalogues, the question is sure to come up 'What arrangement do you prefer!' To discuss arrangement before you can prepare a title for a catalogue is as if you would be a colorist before you can draw an outline." —BLACKBURN.

694 ALBERT (Paul). La Littérature Française des Origines a la Fin au Dix-Huitième Siècle. 3 vols. small 8vo, sewed, uncut. Paris, 1883–84

695 ASSELINEAU.—L'Enfer du Bibliophile vu et decrit par CHARLES ASSELINEAU. Small 8vo. Bound by V. CHAMPS in crushed blue levant morocco, top edge gilt, others uncut, with the covers bound in.
Paris, *Jules Tardieu*, 1860

A remarkable work entitled "The Bibliophile's Hell." It could only have been written by a Frenchman.

696 ASTOR LIBRARY. Catalogue of Periodicals and Serials, 1882; Annual Reports, 1882–84; also Recent Accessions to July, 1885. Together 5 pieces. 8vo, paper. N. Y., 1882–85

BARBIER'S BIBLIOGRAPHY OF ANONYMOUS WORKS.

697 BARBIER (Ant. Alex.). Dictionnaire des Ouvrages Anonymes, Troisième Edition, revue et augmentée par MM. OLIVIER BARBIER, RENÉ et PAUL BILLARD de la Bibliothèque Nationale: Suite de la Seconde Edition des Supercheries Littéraries Dévoilées par J. M. QUÉRARD publiée par MM. GUSTAVE BRUNET et PIERRE JANNET, avec une Table Générale des Noms Reels des Ecrivains Anonymes et Pseudonymes cites dans les Deux Ouvrages. 4 vols. large 8vo, half green morocco, gilt. Paris, 1872–79

A work of incalculable value to librarians, bibliophiles and bibliographers, as it is really a supplement to both Quérard and Brunet. Two of the principal members of the staff of the National Library of France have edited the four volumes, which are complete. There is also a valuable table of Pseudonyms and Anonyms, from which authorities on noms-de-plume have stolen without acknowledgment.

BAUCHART'S WOMEN BIBLIOPHILES OF FRANCE—ONE OF 50 COPIES ON CHINA PAPER.

698 BAUCHART (Ernest Quentin). Les Femmes Bibliophiles de France (XVIe, XVIIe et XVIIIe Siècles). *With numerous page coat-of-arms of distinguished women bibliophiles —examples of bindings in their libraries—vignettes, head and tail pieces, etc.* 2 vols. large 4to, paper, uncut.
Paris, *Damascene Morgand*, 1886

CHINA PAPER COPY. Of this most valuable work on heraldry, book-binding and bibliophilism only 350 copies were printed in all. This is No. 29 of fifty copies entirely on China paper.

699 BEAUCHAMPS (J. de) *et* ROUVEYRE (Ed.). Guide du Libraire-Antiquaire et du Bibliophile Vade-Mecum a l'usage de tous ceux qui achètent ou vendent les Livres, Livraisons 1–9 inclusive. *Fac-similes, plates in metals and colors of binding, samples of papers, etc.* Large 8vo, sewed.
Paris, 1882–84

Limited edition of 100 copies on Japan, China and Seychall Mill papers.

700 BEHAGUE (Le Comte Octave de, *Member of the Society of French Bibliophiles*). Livres Rares et Curieux, composant la Bibliothèque de. 2 vols. large 8vo, sewed, uncut.
Paris, *Ch. Porquet*, 1880

This wonderful collection was sold at the Hotel Drouot. The first part alone of the above, consisting of 1985 numbers, sold for 652,910 francs. Part 1 of this copy is priced in MS.

701 BENZON.—Catalogue des Livres Rares et Précieux Manuscrits et Imprimés provenant de la Bibliothèque de feu M. BENZON. Large 8vo, sewed, uncut.
Paris, *Bachelin-Deflorenne*, 1875

THICK PAPER COPY. Priced throughout by hand, with the names of the purchasers. This was an extraordinary collection of bibliophilistic gems, MSS., Incunables, Aldines, Elzevirs, etc.

702 BERALDI (Henri), 1865–1885, Bibliothèque d'un Bibliophile. 8vo, sewed, uncut. Lille, *L. Daniel*, 1885

No. 19 of a limited edition of 200 copies on laid paper. This is a model catalogue of a private library. M. Beraldi's collection is strong in Incunables, MSS., Illustrated 18th century Facetiæ, Elzevirs, etc.

703 BERRY (Duchesse de). Catalogue de Bibliothèque de. Large 8vo, sewed, uncut. Paris, *Labitte*, 1885

704 BIBLIOGRAPHER (The). A Journal of Book-Lore. Vols. 1 to 4 inclusive. 4to, half roan, cloth sides. London, *Elliot Stock*, 1882–83

THE "BIBLIOPHILE FRANCAIS"—SEVEN VOLUMES, BOUND BY BELZ-NIEDREE.

705 BIBLIOPHILE FRANÇAIS (Le)—Gazette Illustrée des Amateurs des Livres, d'Estampes et de Haute Curiosité. *Profusely illustrated with portraits of distinguished bibliophiles, fac-similes of bindings, title-pages, etc., also numerous illustrations in the text of coat armor, bindings, etc.* Vols. 1 to 7 inclusive. Thick large 8vo. Handsomely bound by BELZ-NIEDREE, in half red crushed levant morocco, top edges gilt, others uncut. Paris, 1868–73

VERY SCARCE. Published by Bachelin-Deflorenne and printed on "papier verge" by Jules Bonaventure and Alcan-Levy.

706 BIBLIOTHÈQUE (La), de mon Oncle. *Front. on* INDIA PAPER (*foxed slightly*). 8vo, half morocco. Geneva, *imprimerie de la Bibliothèque Universelle*, 1832

VERY RARE. LARGE PAPER and THICK paper copy of the original edition of this curious work of Topffer.

707 BIBLIOTHÈQUE POÉTIQUE d'un Amateur. Catalogue de. Large 8vo, sewed, uncut. Paris, *Auguste Aubry*, 1869

THICK PAPER COPY, priced by hand. This collection sold for 85,426 francs, and consisted of—French and Italian poetry, books on vellum, remarkable bindings, etc.

BIGMORE AND WYMAN'S BIBLIOGRAPHY OF PRINTING.

708 BIGMORE (E. C.) *and* WYMAN (C. W. H.). A Bibliography of Printing, with Notes and Illustrations. *Profusely illustrated with fac-similes, portraits, etc.* 3 vols. 4to, half morocco, cloth sides, totally uncut. London, *Bernard Quaritch*, 1880–86

LIMITED EDITION and printed for subscribers only. The latest and best authority on bibliography in it being the kernel of all that has been written in this direction by Panzer, Hain, Brunet, Lowndes, *cum multis aliis*.

"Mr. William Blades, Mr. Theodor Goebel, of Stuttgart; Mr. John Hessels, of Cambridge; Mr. Louis Mohr, of Strasbourg; Mr. Theo. L. De Vinne, of New York, and Mr. Van de Hagen, of Ghent,—names of the highest eminence in this department of bibliography,—have all rendered invaluable aid, and contributed most materially to the carrying out of an enterprise, the results of which are now in the hands of the reader."—*Preface to Vol. III.*, 1886.

709 BLANC (Marie, *Madame Veuve*). Catalogue de Livres Anciens et Modernes de Littérature et d'Histoire, Ouvrages sur les Beaux-Arts, Grand Livres à Figures, etc. Large 8vo, sewed, uncut. Paris, 1882

Priced catalogue of 2,357 lots. This was one of the great Paris book-sales at the Hotel Drouot and had an unique and immense collection of Napoleoniana. The catalogue was printed on thick hand-made paper by Jouaust.

710 BOND (L. Montgomery, *of Philadelphia*). Catalogue of Books, Autographs, Coins, etc. Sold at the Clinton Hall Book Sale Rooms. Large 8vo, half morocco (last leaf cut). N. Y., *Leavitt, Strebeigh & Co., Auctioneers*, 1870

LARGE PAPER. This is an old-time catalogue of the Leavitts, a bibliopolistic auction house, which keeps up its old reputation, has never failed and never can.

"The New York World" said through "Sol Pringle" in his "Sunday Chat," of Sunday, April 3d, 1887:—"If I should ever have a valuable collection of paintings or books and wanted to auction them off, I think, in fact I know, I would call upon George A. Leavitt & Co., the art auctioneers, at No. 787 Broadway, to sell them for me. This house, founded forty years ago by James E. Cooley, gives the public confidence in everything it sells. It has facilities for reaching all people which other auction houses do not possess. They have conducted many fine art sales, notably the J. A. Harper sale, at which $100,000 was realized; the sale of John Wolfe's collection, which netted $115,000, and J. C. Runkle's art treasures, which were sold for $70,000. Among the valuable libraries sold by this house, I recall just now the sale of William Menzies's for $50,000, George Brinley's for $114,000, Joseph J. Cooke's, $70,000, Henry C. Murphy's $50,000. and R. M. Dorman's, $24,000. George A. Leavitt & Co. also sold August Belmont's, Legrand Lockwood's and F. S. Cozzens's collections of paintings. The firm also conducts private house sales, as it did in the case of Mrs. Mary E. Feyh's collections, at which $12,000 was realized, and in the case of Richard R. Haines's treasures, which sold for $10,000, and other noted sales too numerous to mention."

711 BOBAN COLLECTION of Antiquities, Curios and Coins, also Books, Manuscript and Printed [Catalogued by CHARLES SOTHERAN and ED. FROSSARD]. *With illustrations by* PAUL FRENZENY. Large 8vo, sewed, totally uncut. N. Y., *Geo. A. Leavitt & Co.*, 1886

712 BONNAFFÉ (Edmond). Les Amateurs de l'Ancienne France.—Le Surintendant FOUCQUET. *Numerous illustrations.* Large 4to, sewed, uncut. Paris, 1882

713 BOOK-LORE, 18 parts; *also* The Antiquary, 2 parts. Together 20 parts. 4to, paper. London, 1884–86

714 BOOKMART (The). From May, 1883 [Vol. 1, No. 1], to August, 1886, being Vols. 1, 2 3, complete, and part of Vol. 4. Together 39 parts. Large 8vo, sewed. Pittsburgh, 1883–86

Edited by Richard Halkett Lord, the stepson of Horace Mayhew.

"That charming litterateur Richard Halkett Lord, whose sparkling Dibdinian verses printed in the 'Bookmart' have evoked so much enthusiasm, will be our new editor. Mr. Lord is eminently qualified for the position. An old-time editor, a book critic, an author and an ardent bibliophile, he is the man for the

place. No one living on this continent has a better right than he has to occupy our editorial chair. Mr. Lord has also been an intimate friend of some of the great lights of contemporaneous English literature, including Thackeray and Dickens. With young Charles Dickens he compiled the 'Life of Charles Mathews' and both the 'Dictionaries of the Thames and of London.' Mr. Lord has not only held editorial positions in the British metropolis but also at its antipodes, in New Zealand. With such a record, to say nothing of his laurels as a soldier and lawyer, Mr. Lord will bring to the editorship of this journal a mine of book learning."—*The Bookmart.*

715 [BOSSANGE (Hector).] Ma Bibliothèque Française. Small 8vo, half morocco, top edge gilt, others uncut.
Paris, *J. Claye*, 1855

VERY SCARCE. Compiled by the head of the firm of "Hector Bossange et Fils," on a similar plan to that of Henry Stevens' "My English Library." This is a presentation copy, with the MS. inscription:—"au Rev. E. H. Chassin, avec les assurances respectueuses de son obeissant serviteur, Hector Bossange. Paris, 30 Mars 1859."

716 BOUCHOT (Henri). Le Livre—l'Illustration—la Reliure. *Numerous fac-similes of type, printers' marks, illustrations and bindings.* Small 8vo, fresh cloth. Paris, *Quantin, n. d.*

717 BOUCHOT. Another copy of the same.

718 BOULMIER (Joseph). Études sur le Seizième Siècle—ESTIENNE DOLET, sa Vie, ses Œuvres, son Martyre. *Portraits, one on India paper and two duplicates, ordinary impressions.* Small 8vo, paper, uncut.
Paris, *chez Auguste Aubry*, 1857

RARE and limited edition, printed by Herissey—50 on papier vergé, 4 on "papier de couleur," and 446 on "papier velin," of which the above is one of the last-named.

This volume is dedicated to the late Ambroise Firmin Didot, and it tells the tragic story of Estienne Dolet, who was burnt at Paris, in 1546, in consequence of his refusal to retract heretical opinions expressed in a book printed by him.

719 BROOKLYN LIBRARY CATALOGUE, Analytical and Classed, of Authors, Titles, Subjects and Classes. Thick large 4to, fresh half morocco gilt, cloth sides, marbled edges. Brooklyn, 1881

This is one of the best library bibliographies ever compiled for reference purposes. Its 1,110 pages are a model for all librarians to follow. As a reference work it is indispensable.

720 BRUNET (Gustave). La France Littéraire au XVe Siècle. 8vo, cloth, uncut. Paris, *A. Franck*, 1865

RARE. This volume, printed by Jouaust, and limited to 300 copies, is a "catalogue raisonné" of works in every department of literature imprinted in the French language up to the year 1500.

721 [BRUNET.] BIBLIOMANIA in the Present Day in France and England; or some Account of Celebrated Recent Sales giving the prices at which the more important books were sold, together with the prices brought by the same

books in previous sales. From the French of PHILOMNESTE JUNIOR [GUSTAVE BRUNET], with a Notice *and portrait of* TRAUTZ-BAUZONNET. 8vo, vellum, paper cover. N. Y., 1880

722 BRUNET (Jacques Charles). Catalogue des Livres Rares et Précieux composant la Bibliothèque de, Première Partie, Belles Reliures Anciennes et Modernes, etc., partially priced; the same, Deuxième Partie, Ouvrages de Divers Genres, etc.; the same, Catalogues des Autographes Précieux; the same, Table Alphabétique des Noms d'Auteurs. Together 4 vols. Half crushed red levant morocco, top edge gilt, others uncut, by ROUSSELLE (1) and sewed (3). Paris, 1868

The catalogue of the private library of the author of the "Manuel du Libraire," with a biographical account of forty pages of this eminent bibliophile and authority.

723 BRUNET. The same, "Première Partie." 1 vol. sewed.

724 BURTON (John Hill). The Book-Hunter. *Front.* Small 8vo, half morocco, totally uncut. Edinburgh, 1885

A dainty little volume, full of the crumbs of conceit and the flowers of fancy, forming an entertaining literary and bibliographical treat, dealing in a most delightful way with the nature and functions of the Bibliomaniac, with numerous anecdotes.

725 CAMPBELL (Archibald, *of Germantown*). Catalogue of the Library of. Large 8vo, half roan, top edge gilt, others uncut. Phila., 1883

Priced neatly in MS.

726 CATALOGUES des Livres Rares et Précieux composant la Bibliothèque de M. P. G. P. Large 8vo, sewed, uncut. Paris, *Durel*, 1882

Priced throughout in MS. The above is printed on toned paper, and has numerous MSS. The prefatory pages are 23 in number.

727 CATALOGUE de Beaux Livres, Anciens, Rare et Curieux, etc., formant une Partie de la Bibliothèque de M. le Marquis de G. . . . L. . . . 8vo, sewed, uncut. Paris, *Jules Martin*, 1883

Priced catalogue in MS. Principally consisting of Manuscripts and Incunables from the Didot, Yemeniz and other sales.

728 CATALOGUE Detaillé, Raisonné et Anecdotique d'une Jolie Collection de Livres Rare et Curieux. 8vo, sewed, uncut. Paris, 1871

LARGE PAPER and printed on thick paper. A most carefully compiled bibliography of a very curious collection, comprising many erotica.

729 CATALOGUE of a Magnificent Collection of Manuscripts (491 lots). 4to, paper, uncut. London, *Sotheby, Wilkinson & Hodge*, 1876

730 CAZIN (Hubert Martin). CAZIN, sa Vie et ses Editions par "un Cazophile." 8vo, cloth, by PLANSON.
Cazinopolis (Chalons-sur-Marne), 1863

LARGE PAPER, one of a limited edition of fifty copies, printed by T. Martin, on "papier vergé de Hollande," and edited by Brissart-Binet, bookseller at Rheims.

731 CHASSANT (Alph.). Paléographie des Chartes et des Manuscrits de XIe au XVIIe Siècle. *With folded facsimile plates.* Small 8vo, fresh crushed dark green levant morocco, top edge gilt, others uncut, covers bound in—by BRADSTREETS. Paris, *Auguste Aubry*, 1876

Limited edition on papier vergé. Of the greatest assistance in deciphering ancient MSS.

732 CLARENS (Jean Paul). Ecrivains et Penseurs, Essais Critiques. Small 8vo, paper, uncut. Paris, 1886

Preceded by a letter from Sully Prudhomme, of the Académie Française.

733 COHEN (Henry). Guide de l'Amateur de Livres a Vignettes du XVIIIe Siècle. *With etched front. by* J. CHAUVET. 8vo, sewed, totally uncut. Paris, *Rouquette*, 1873

No. 238 of limited edition of 550 copies on Whatman and Holland papers. The above is the second edition, with double the number of articles than in the preceding issue. It also gives complete lists, of the works of Le Sage and Réstif de la Bretonne.

734 CRITIC (The). A Literary Journal, Critical and Eclectic. *Illustrated.* Vols. 1 to 3 inclusive, Old Series; also Vols. 1 and 2, New Series. Together 5 vols. Large 4to, fresh cloth. N. Y., 1881–84

735 CUSHING (William, *B. A.*). Initials and Pseudonyms, a Dictionary of Literary Disguises. Thick 8vo, fresh cloth, beveled sides and interleaved for additions. N. Y., 1885

"Les révélations des auteurs anonymes et pseudonymes sont non-seulement piquantes pour les gens du monde mais encore importantes pour l'historien littéraire et le biographe; ce sont la des mystères des littérateurs que les erudites on toujours cherché à decouvrir."—QUERARD.

736 [DELBERGUE-CORMONT, *ancien commissaire priseur.*] Catalogue des Livres Rares et Précieux Manuscrits composant le Cabinet de. 8vo, sewed, uncut.
Paris, *Porquet*, 1883

Partially priced by hand.

737 D'HEILLY (Georges). Dictionnaire des Pseudonymes. Small 8vo, sewed, uncut. Paris, 1869

A good dictionary of pseudonyms.

DIBDINIANA.

738 DIBDIN (THOMAS FROGNALL). BIBLIOTHECA SPENCERIANA. Large 8vo, half russia.

UNIQUE and from the Library of "John Bailey Langhorne," whose heraldic book-plate is inserted on an end paper.

The above is lettered "Vol. II.," and consists of 500 pages of paginated revises, with the manuscript corrections and considerable additions in MS. of the great bibliographer, Thomas Frognall Dibdin. It shows how a careful describer of rare books went over and over his proofs again and again, allowing no errors to creep into his text if possible.

These revised page proofs are a lesson to bibliographers and printers. They show what patience and perseverance are necessary, both on the part of a compiler, who does his allotted task with as scrupulous care as he can, and of the typographer, who takes a genuine interest in the labor, which to him should be both profit and honor.

But then Dibdin was not superficial. He was a bibliographer, "whose like we ne'er shall look upon again," and whose printers, like Bulmer and Savage, were ripe scholars of the character of Caxton and the Aldi, who loved their profession for the sake of knowledge, which is power.

S. Austin Allibone observes:—"Now, of all Englishmen who have ever lived, there never was a man better suited to make a dry study attractive, and a learned subject plain, than Dr. Dibdin of Roxburghe memory. This magician could, with his pen, dress up a begrimed, uncouth-looking volume, in more attractive style than could Grolier's binder with his most cunning tools. He could convert 'Belindas' and 'Almasas' into Bibliomaniacs, and make a dry catalogue of old English poetry more attractive than the last novel. It was but necessary for him to apply the epithets 'excessively rare,, or 'exceedingly curious,' and the neglected Caxton in your garret would buy you a year's clothing for your household, and the old family Bible would defray your Christmas festivities."

Dibdin's symptoms of the Book Disease are, (1) a passion for large paper, (2) uncut, (3) illustrated, (4) unique, (5) vellum copies, (6) first editions, (7) true editions, and (8) Black Letter, (9) private distribution, or at a private press, (10) all the editions, or (11) connected with a particular author or subject. His probable means of cure are, (1) directing our studies to useful works; (2) reprinting scarce, and intrinsically valuable, productions; (3) editing our best ancient authors, in prose or poetry, (4) erecting public institutions, and (5) studying bibliography.

739 DIBDIN. ÆDES ALTHORPIANÆ; or, An Account of the Mansion, Books and Pictures at Althorp, the Residence of GEORGE JOHN, EARL SPENCER, K.G., to which is added a SUPPLEMENT to the Bibliotheca Spenceriana. *With* 32 *beautiful engravings of the most important pictures in the gallery, and charming woodcuts on* INDIA PAPER. 2 vols. large 8vo, half russia gilt, marbled sides and edges.

London, *Shakespeare Press*, 1822

A VERY FINE and UNUSUALLY TALL COPY of this magnificent work. *See* the author's "Reminiscences," II., 557–94, for the interesting account of the publication of this work, where it appears that the cost of engraving the portraits was upwards of £2,000.

"This work is intended as a Supplement to the Bibliotheca Spenceriana, forming Vols. 5 and 6. It contains an account of the ancestors of Earl Spencer, a history of the mansion, with an account of the pictures, and 32 engravings of the most important in the gallery, a systematic catalogue of editions of the

Scriptures, an account of the Aldine editions, not contained in the former volumes. A supplement to the works printed in the fifteenth century."—LOWNDES.

740 DIBDIN. BIBLIOMANIA, or Book-Madness; a Bibliographical Romance. NEW EDITION, edited by WALMSLEY, with a Supplement, and Key to the assumed characters in the Drama. *Steel front. and wood engravings.* Large 8vo, half roan, totally uncut (rubbed and slightly foxed).
London, 1842

BEST EDITION, LARGE PAPER, and very scarce in this state. The word "Book-Madness" is printed in red, and it also contains a brilliant impression of the inserted portrait of "Mary, Queen of Scots," at page 254, which is lacking in most copies. To this improved edition is added Preliminary Observations, a Supplement continuing the work, a Key to the Characters, and a reprint of the "Epistle Addressed to Richard Heber" from the First Edition of 1809.

Lowndes thus speaks of the Bibliomania:—"The Bibliomania is written in dialogues or conversations, the characters introduced are well-known book collectors of the author's acquaintance. The great value of the work is in the notes, which abound with anecdotes of Books and Book Collectors, and an account of the rarer articles in their collections, and the prices at which they were sold, extracted from the sale catalogues. This work has in a great degree given a stimulus to the collecting of our early literature, and bibliography in this country, on which subjects it will be always consulted as an authority.—The characters personified are *Aurelius*, G. Chalmers, Esq.; *Atticus*, Richard Heber, Esq.; *Alfonso*, Mr. Morell; *Bernardo*, J. Haslewood, Esq.; *Gonzalo*, J. Dent, Esq.; *Hortensius*, W. Bolland, Esq.; *Leontes*, J. Bindley, Esq.; *Lepidus*, Dr. Gosset; *Lysander and Rosicrusius*, the Author; *Lorenzo*, Sir M. M. Sykes, Bart.; *Lavinia's* husband, J. Harrison, Esq.; *Lisardo*, R. Heathcote, Esq.; *Marcellus*, Edmond Malone, Esq.; *Mustapha*, Mr. W. Gardiner; *Menander*, Tom Warton; *Malvolio*, ——— ; *Menelaus*, Rev. H. Drury; *Mercurii*, Foss, Triphook and Griffiths; *Nicas*, G. Shepherd, Esq.; *Narcotus*, Rev. J. Jones; *Orlando*, M. Wodhull, Esq.; *Prospero*, F. Douce, Esq.; *Philemon*, J. Barwise, Esq.; *Phormio*, Rev. H. Vernon; *Quisquilius*, G. Baker, Esq.; *Rinaldo*, Mr. Edwards; *Sir Tristram*, Sir Walter Scott, Bart.; *Sycorax*, Joseph Ritson; *Ulpian*, E. V. Utterson, Esq. Some copies have the words 'Book-Madness' in the title-page printed in red. It was published at £1 7s., and has brought £8 8s."

741 DIBDIN. BIBLIOMANIA, or Book-Madness, a Bibliographical Romance. NEW EDITION, with a Supplement, and Key to the assumed characters in the Drama. *Steel front., engravings and rubrications.* Thick 4to, half green morocco, cloth sides, top edge gilt, others uncut, Roxburghe style. London, 1876

LARGE PAPER. "You have contrived to strew flowers over a path which, in other hands, would have proved a very dull one; and all Bibliomanes must remember you long, as he who first united their antiquarian details with good-humored raillery and cheerfulness."—SIR WALTER SCOTT to DR. DIBDIN.

742 DIBDIN. THE BIBLIOGRAPHICAL DECAMERON; or, Ten Days' Pleasant Discourse upon Illuminated Manuscripts and Subjects connected with Early Engraving, Typography and Bibliography. *With numerous plates, fac-*

similes, and steel vignettes, many on INDIA PAPER. 3 vols. large 8vo, boards, top edges gilt (imperfect, 18 leaves and several plates lacking).

London, *printed for the author by W. Bulmer & Co., Shakespeare Press*, 1817

The "beautiful specimen" of printing in gold, "glittering like the sun," missing in many copies, will be found in its place on page 417, Vol. II.

"The dialogue (of the Bibliographical Decameron) is cleverly sustained, and the occasional Socratic form affords opportunity for numerous sallies of wit, while the information conveyed is of more value than that contained in any other of the doctor's works which affect greater sincerity."

The late Mr. Freeling, a distinguished book collector, enthusiastically remarked—"If the gods could read, they would never be without a copy of the Decameron in their side pocket!"

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743 DORMAN (Rushton M., *of Chicago, Illinois*). Catalogue of the Library Manuscripts and Prints of, [compiled by CHARLES SOTHERAN]. Large 8vo, sewed, uncut.

N. Y., *George A. Leavitt & Co.*, 1886

THICK PAPER, limited edition of twenty copies. 353 pages, 1,810 numbers, and produced over $24,000, an average of over $13 a lot; one, the famous "Sforza Missal," selling for $1,500.

744 EDWARDS (Edward). Lives of the Founders of the British Museum; with Notices of its Chief Augmentors and other Benefactors, 1570–1870. *Front., vignette on title and colored plans.* Thick 8vo, cloth, uncut. London, 1870

This valuable work is in a large measure based upon documents previously unused and upon personal examination of the collections in the British Museum gotten together by Cotton, Arundel, Harley, Compton, Sloane, Hamilton, Charles Towneley, Payne Knight, Lansdowne, Bridgewater, George III., Banks, Cracherode, Grenville, Fellows, Layard, Cureton, etc.

745 EUDEL (Paul). L'Hotel Drouot et la Curiosité en 1883, en 1883–84, and en 1884–85. 3 vols. small 8vo, sewed, uncut. Paris, 1884–86

The earlier volumes, each complete in itself, of these interesting books on fine art and library auction sales in Paris will be found in the "Art Division," number 114.

746 FARNUM (Alexander). Catalogue of Library of, [compiled by CHARLES SOTHERAN]. *Front.* Thick large 8vo, sewed, uncut. N. Y., *George A. Leavitt & Co.*, 1884

"To enumerate the riches of the Farnum Library would be to transcribe almost the whole catalogue."—*Art Age.*

747 FERTIAULT (F.). Les Amoureux du Livre, Sonnets d'un Bibliophile, Fantaisies, Commandements du Bibliophile, Bibliophiliana, Notes et Anecdotes par F. FERTIAULT, Préface du "BIBLIOPHILE JACOB" (PAUL LACROIX). *Illustrated with* 16 *etchings by* JULES CHEVRIER. Thick 8vo, new half crushed dark blue levant morocco, top edge gilt, others uncut with the covers bound in—by AMAND, of Paris. Paris, *Claudin*, 1877

Scarce. Limited edition on "papier vergé." Dedicated to the Duc D'Aumale.

748 FERTIAULT.—*Sixteen etchings by* JULES CHEVRIER, *illustrations of* F. FERTIAULT'S "Les Amoureux du Livre." Large 8vo in portfolio.

Proofs before letters on Japan paper of these charming bibliophilistic etchings.

749 FILLON (B.). Monuments Typographiques et Livres Rares et Précieux. Large 8vo, sewed, uncut. Paris, 1883

Priced in MS. With historical and bibliographical notes by the celebrated French book expert and paleographer Claudin.

FIRMIN-DIDOT'S NOTEWORTHY CATALOGUE.

750 FIRMIN-DIDOT (AMBROISE). CATALOGUE Illustré des Livres Précieux, Manuscrits et Imprimés. *Profusely illustrated with photogravure plates, some chromolithographic.* 12 vols. large 4to, sewed, uncut. Paris, 1878–84

LIMITED EDITION of 500 numbered copies.

This set of this wonderful auction library catalogue of thousands of pages consists of the divisions:—June, 1878; May, 1879; June, 1881; June, 1882; June, 1883, and June, 1884. All are accompanied with separate printed price lists.

The illustrations to the above are mostly from the manuscripts of M. Firmin-Didot, who had the finest collection in Europe, many far excelling in quality those in the most important National Libraries. Some of the plates are in gold and colors.

This "Catalogue," on account of its perfect compilation by a bibliographer who knew his business and was no Barnumistic charlatan, now ranks as a kind of supplement, so to speak, of Silvestre. Let rival cataloguers who egoistically plume themselves on knowing it all and having nothing to learn study this bibliography of the Firmin-Didot collection and ponder. And let those, never mind who they be, that ignorantly criticise, find fault and perennially object, to catalogue descriptions, whether short or long, look over the pages and see how they do these things in France. If they be honest and not captious, or fractious, or mischievous, they will then forever hold their peace and in future—"NOT BEAR FALSE WITNESS AGAINST THEIR NEIGHBOR."

751 FONTAINE (Auguste). Catalogue de Livres Anciens et Modernes, Rares et Curieux. 6 vols. in 5. Thick large 8vo. Bound by AD. BERTRAND in half-crushed red levant morocco, top edges gilt, others uncut. Paris, 1870–79

This set includes Fontaine's splendid bibliographies for the years:—1870–72, '74, '75, '77, '78–79. The last volume, which has a rubricated title surrounded with cut of armorial stamps on bindings, has a preface by Paul Lacroix—"M. P.-L. Jacob, bibliophile."

752 FONTAINE DE RESBECQ (A. de). Voyages Littéraires sur les Quais de Paris, Lettres à un Bibliophile de Province. Small 8vo, half morocco gilt, top edge gilt, others uncut. Paris, *Durand*, 1857

RARE, with the autograph of "A. J. Odell" on the title.

753 FORTSAS.—Catalogue d'une très-riche mais peu nombreuse Collection de Livres provenant de la Bibliothèque de feu M. le COMTE J. N. A. DE FORTSAS, dont la vente se fera à Binche, le 10 août 1840 à onze heures du matin,

en l'étude & par le ministère de McMourlon, notaire, rue d'Eglise, 9, 4me Edition; *also*—Documents et Particularitiés Historiques sur le Catalogue du Comte de Fortsas, *numerous cuts and fac-similes.* 2 vols. in 1. Large 8vo, bound in three-quarters crushed orange levant morocco gilt, top edge gilt, others uncut. [Brussels], 1863

VERY SCARCE. This is a fac-simile reprint of the famous sale-catalogue of Count de Fortsas, facile princeps among modern bibliographical hoaxers. It contains a detailed description of his books, each of them, to say the least, worth its weight in gold. This wonderful collection was announced to be sold on a certain day in 1840 by auction. An extraordinary excitement was created among book-collectors, who from far and near flocked together at Binche, a small town in Belgium, where the sale was to take place. The day before the sale, however, the newspapers of Brussels contained a notice that the little town had bought the entire collection for its public library. This is not the place for narrating all the serio-comic incidents of this rude practical joke; suffice it to say that the whole affair from first to last was a downright *canard.* The Count de Fortsas and his book treasures were found to be a myth. As to the catalogue, it had unquestionably been prepared with all *savoir-faire* of an expert in bibliography; the titles of the books with the appended notes seem so attractive and authentic that one almost regrets that this unique collection was only "airy nothing," without a "local habitation" beyond this catalogue, which will always occupy a foremost, though unenviable, place in the annals of bibliographical hoaxing.

The author of this most witty and successful bibliographical joke was M. Renier Hubert Ghislain Chalon, of Mons.

The fac-simile of the catalogue is printed on orange-colored paper—the "Documents" on lemon paper. The last named is an indispensable supplement to the Fortsas Catalogue. It is so arranged that in the Notes. Remarks Adjuncts, etc., the whole of the "original catalogue" is reproduced despite the legal injunction against its reproduction. It contains also the orders and correspondence of various bibliophiles relating to the sale; articles from various literary journals, and a fac-simile of a letter from the bogus Count de Fortsas.

754 FOURNIER (Edouard). L'Art de la Reliure en France aux Derniers Siècles. Small 8vo, half crushed blue levant morocco, top edge gilt, others uncut. Paris, *J. Gay*, 1864

Unique, with inserted a. l. s. of 2 pages of close MS., dated "Paris, 29 Fév., 1868," and in reference to his edition of La Bruyère.

755 Fournier. Catalogue des Livres, Manuscrits et des Autographes, composant la Bibliothèque de feu M. Edouard Fournier. 8vo, sewed, uncut. Paris, *Labitte*, 1880

Scarce and thick paper copy. 299 pages and 2,710 lots. With portrait and life of Fournier by Jules Cousen.

756 FRANKLIN (Alfred). Histoire de la Bibliothèque Mazarine depuis sa Fondation jusqu'à nos Jours. Small 8vo, half red morocco gilt, top edge gilt, others uncut. Paris, *Auguste Aubry*, 1860

Limited edition of 300 copies in all—the above being on "papier vélin." The author was one of the attachés of the Mazarin Library in Paris.

757 Fraser (John). The Humorous Chap-Books of Scotland. *Front.* Parts 1 and 2. Small 8vo, cloth. N. Y., 1873

758 GANAY (Le Marquis de). Catalogue d'un Choix de Livres Rares et Précieux, Manuscrits et Imprimés, composant le Cabinet de. 8vo, sewed, uncut. Paris, *Porquet*, 1881

Priced catalogue. 267 lots of books, and which sold for 359,148 francs.

759 [GOSFORD (*Lord*).] Catalogue de Livres Rares et Précieux la Plupart Relies en Maroquin Ancien avec Armoires provenant de la Bibliothèque d'"un Amateur Anglais." Large 8vo, sewed, uncut. Paris, *Ch. Porquet*, 1882

Priced throughout and containing numerous remarkable bindings by eminent binders and belonging to distinguished and historical personages.

760 HAWKINS (Rush C.). Titles of the First Books from the Earliest Presses, established in different Cities, Towns, and Monasteries in Europe before the end of the Fifteenth Century, with brief notes upon their printers. *Illustrated with reproductions of early types and first engravings of the printing press—handsomely printed on heavy paper by* DE VINNE. Large 4to, cloth, uncut (pp. xxxii., 143). N. Y. *and* London, 1884

Limited edition of 300 copies, numbered. Dedicated to Father Antonio Ceriani, Director of the Ambrosian Library at Milan, Italy—"as a slight evidence of my respect for his character, admiration for his great learning, appreciation of his friendship and kindly interest in my bibliographical occupations."

761 HAWKINS.—The Library of GENERAL RUSH C. HAWKINS, of New York, [catalogued by CHARLES SOTHERAN, and with Preface of eleven pages]. *Cuts.* Thick large 8vo, sewed, uncut. N. Y., *George A. Leavitt & Co.*, 1887

2,578 lots, making 386 pages, and sold for over $13,000, *i. e.*, over $5 a number, one set selling for $900.

LARGE PAPER COPY OF HORNE'S "BIBLIOGRAPHY."

762 HORNE (Thomas Hartwell). AN INTRODUCTION TO THE STUDY OF BIBLIOGRAPHY. To which is prefixed a Memoir on the Public Libraries of the Ancients. *Numerous plates and fac-similes.* 2 vols. 8vo, old stamped russia gilt, by ROGER PAYNE (name on title, and one cover loose). London, 1814

LARGE PAPER. ONLY 50 COPIES PRINTED, and on thick paper.

"On page 92, *et seq.*, is a chapter on Mexican and North American picture writing. Prefaced is a memoir on the public libraries of the ancients. The most useful work of the kind in the English language."—SABIN'S *Dictionary*.

763 JANIN (Jules). Le Livre. Thick large 8vo, sewed, uncut. Paris, *Plon, n. d.*

A most charming book on books and book-collectors. It is dedicated—"to the young bibliophile, the happy collector of original editions, M. James de Rothschild."

764 JANIN. Catalogue des Livres Rares et Précieux composant la Bibliothèque de M. JULES JANIN, Membre de l'Academie Française, avec une Preface par M. LOUIS RATISBONNE. Large 8vo. Bound by BELZ-NIEDREE in half calf, totally uncut. Paris, *Labitte*, 1877

LARGE PAPER, and thick paper, printed by Jouaust, with etching of Janin by Flameng, and view of his library by Lalauze. This is a presentation copy of L. Potier, one of the cataloguers of the collection and experts of the sale to M. Sacy. With the following MS. inscription:—"Monsieur S de Sacy hommage respecteux du redacteur du Catalogue. L. POTIER."

THE BIBLIOTHECA SCATOLOGICA.

765 [JANNET, PAYEN *et* VEMANT.] Bibliotheca Scatologica, ou Catalogue Raisonné des Livres Traitant des Vertus Faits et Gestes de très Noble et très Ingenieux Messire Luc (a Rebours) Seigneur de la Chaise et autres Lieux mêmement des ses Descendants et autres Personnages de lui Issus Ouvrage très Utile pour bien et Proprement s'Entretenir Es—Jours Gras de Carème—prenant disposé dans l'Ordre des Lettres K, P, Q. Traduit du Prussien en Enrichi de Notes très Congruantes au Sujet par Trois Savants en Us. 8vo, half morocco, uncut.
[Paris, *Jannet*] *Scatopolis chez les Marchands d'Ainterges l'année scatogene* 5850, [1850]

VERY RARE. This facetious bibliography, written by Messieurs P. Jannet, J. P. Payen and Aug. Vemant, is dedicated—"à Monsieur Q[uerard] Prince des Bibliognostes," and was limited to 150 copies—1 on "peau vélin," 1 on Holland paper, 2 on China, 2 on "papier des diverses nuances," 4 on English vellum paper, 25 on "papier scatochrome," and 115 on "papier vergé fort."
"Cette facétie dont le titre donne un avant gout assez prononcé n'a tirée qu'à 150 exemplaires."—BRUNET.

766 JERSEY (Earl of). Catalogue of Osterley Park Library, belonging to. Large 8vo, sewed. London, 1885

LARGE PAPER COPY OF JOHNSON'S TYPOGRAPHIA.

767 JOHNSON (John). TYPOGRAPHIA, or the Printer's Instructor; including an Account of the Origin of Printing, with Biographical Notices of the Printers of England, from CAXTON to the close of the Sixteenth Century; [etc.]. *Fronts. and wood engraved titles on* INDIA PAPER, *and cuts.* 2 vols. thick 8vo, half morocco extra, gilt top edges, other edges uncut. London, 1824

LARGE PAPER. "An extremely useful book."—LOWNDES.
Allibone states that the author was assisted in its compilation by Drs. Dibdin, Wilkins and Fry, the Rev. H. Baker and others. He adds—"It is a valuable work."

768 KRAMM (M. C.). Catalogue de la Bibliothèque et de la Collection Artistique de. *Portrait.* Large 8vo, cloth, uncut (name on portrait). Utrecht, 1875

PAUL LACROIX'S BIBLIOPHILISTIC WORKS.

769 LACROIX (Paul, "P. L. Jacob, Bibliophile"). Recherches Bibliographiques sur des Livres Rares et Curieux. Rubricated title, small 8vo, new half crushed dark green levant morocco, top edge gilt, others uncut.
Paris, *Rouveyre*, 1880

Limited edition of 600 copies, of which the above is No. 408 of 550 on "papier vergé." Dedicated to Baron J. Pichon, President of the Society of French Bibliophiles.

770 LACROIX. Enigmes et Découvertes Bibliographiques par "P. L. JACOB, Bibliophile." 12mo. Bound by CHAMPS in half crushed maroon levant morocco gilt, top edge gilt, others trimmed, with the covers bound in. Paris, 1866

No. 2 of 10 copies on "papier de Chine," and with an interesting inserted autograph letter to M. Villars in 1859 on matters bibliographical, and signed "Paul Lacroix." Dedicated to "Léopold Double."

771 LACROIX. Mélanges Bibliographiques par "P. L. JACOB, Bibliophile." Small 8vo, sewed, uncut.
Paris, *Libraire des Bibliophiles*, 1871

Edition Jouaust, No. 95 of 310 numbered examples, 300 on "papier vergé" and 10 on "papier de Chine." Dedicated to Ambroise Firmin-Didot.

772 LACROIX. Les Amateurs de Vieux Livres par "P. L. JACOB, Bibliophile." 8vo, boards, totally uncut.
Paris, *Rouveyre*, 1880

Limited edition of 60 copies, of which the above is one of 30 on Seychall Mill paper. The title is rubricated, and the volume, which has charming fleurons, was printed by Unsinger.

773 LACROIX. Dissertations Bibliographiques, par P. L. JACOB, Bibliophile. Small 8vo. Handsomely bound by BRADSTREETS in fresh half crushed levant morocco, top edge gilt, others uncut, with the covers bound in.
Paris, *Jules Gay*, 1864

No. 141 of limited edition of 260 copies on "papier vergé" and "papier de Chine." Dedicated to Felix Delhasse, of Brussels.

774 LALANNE (Ludovic). CURIOSITÉS BIBLIOGRAPHIQUES. Small 8vo, boards. Paris, 1857

SCARCE, curious in matters useful to embryonic and pseudo-bibliographers.

775 LA MARCHE (A. Lecoy de). Les Manuscrits et la Miniature. *Profusely illustrated with cuts, mostly fac-similes from ancient and medieval manuscripts.* Small 8vo, fresh cloth. Paris, *A. Quantin*, n. d.

776 [LAMBERT.] Catalogue de Beaux Livres Anciens et Modernes provenant de la Bibliothèque de M. le COMTE DE R . . . Large 8vo, sewed, uncut. Paris, *Jules Martin*

This splendid sale of 209 lots of books sold for 21,035 francs. The catalogue is priced.

777 LANG (Andrew). Books and Book-Men. *With illustrations, tinted fac-similes of binding, etc.* 8vo, boards, totally uncut. N. Y., 1886

LARGE PAPER and No. 24 of limited edition of 100 copies printed at the "Riverside Press."

Turning the pages, the book-lover will find in these "vagrom essays" much agreeable chat about famous printers, artistic binders, old editions, book-stall bargains, incredible prices, true and sham Elzevirs, eccentric collectors, bibliomaniac freaks, and the like topics, the whole spiced with amusing anecdotes and curious incidents, and made pleasant to read by that almost human interest which Mr. Lang, like all true book-lovers, feels in the precious volumes of which he speaks.

778 LANG. The same. 12mo, fresh cloth, uncut.

779 LATOUR (Tenant de). Memoires d'un Bibliophile. Small 8vo, sewed, uncut. Paris, 1861

Letters on bibliography to the Countess of Ranc . . . . by Tenant de Latour, who was the royal librarian at the Palace of Compiegne.

780 LEMAITRE (Jules). Les Contemporains Etúdes et Portraits Littéraires. 2 vols. small 8vo, sewed, uncut. Paris, 1886

Includes essays on—De Banville, Sully-Prudhomme, Coppée, Grenier, Mdme. Adam, Daudet and Mdme. Daudet, Renan, Brunetière, Zola, Maupassant, Silvestre, Sarcey, etc.

LEYPOLDT'S AMERICAN CATALOGUE—BOUND BY BRADSTREETS.

781 LEYPOLDT (F.). The American Catalogue, *i. e.*:—

I. Author and Title Entries of Books in print and for sale (including reprints and importations) July 1, 1876, compiled by LYNDS E. JONES.

II. Subject Entries of Book in print and for sale (including reprints and importations) July 1, 1876, compiled by LYNDS E. JONES.

III. Author-and-Title Alphabet, Subject Alphabet, etc., of Books recorded (including reprints and importations) July 1, 1876, to June 30, 1884, compiled, under direction of R. R. BOWKER, by MISS A. I. APPLETON.

TOGETHER 3 vols. Thick large 4to, fresh half brown crushed levant morocco, top edges gilt, others uncut, by BRADSTREETS. N. Y., 1880–85

"The American Catalogue is the monument of Frederick Leypoldt. For many years it was his chief purpose in life to lay the foundation of an American bibliographical system on which there might be built a structure worthy of the future of literature in this country. With what enthusiasm, at what cost he pursued that purpose, so far as it was given to him to do, only those nearest to him can ever know. When he died, at the close of a life which was short measured in years but long measured by the work which was crowded into it, he had accomplished indeed only the foundation, and the fulfillments of his plans rest with others.

"It is the bibliographer who of all men has most occasion to realize the imperfection of human endeavor. Completeness in bibliography is an *ignis fatuus* that eludes even the closest pursuit and the most painstaking accuracy." —R. R. BOWKER.

782 LIBRARY JOURNAL (The). Four odd parts in three. 4to, paper. N. Y., 1885–86

783 LITERARY NEWS, Book Buyer, Critic, Publisher's Weekly, Literary World, etc. Together 34 odd parts. Large 8vo, sewed. N. Y., etc., 1884–86

784 LIVRE (Le). Revue du Monde Littéraire Archives des Ecrits de ce Temps, for March, May, July, August, October and November, 1886. *Illustrated with fac-similes, portraits, etchings, etc.* 6 parts. Large 8vo, sewed.
Paris, *Quantin*, 1886

Edited by Octave Uzanne—the American correspondent Henri de Pene du Bois.

785 LIVRE DU BIBLIOPHILE (Le). Deuxième Edition. Small 8vo, sewed, uncut. Paris, *Alphonse Lemerre*, 1874

LIMITED EDITION on papier vergé printed by J. Claye.

786 LIVRES PRÉCIEUX et Manuscrits avec Miniatures composant la Bibliothèque de "M. E. M. B." Large 8vo, sewed, uncut. Paris, *Labitte*, 1882

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787 LOIRE (Louis). Anecdotes de la Vie Littéraire. Small 8vo, sewed, uncut. Paris, 1876

With preface by Emile de la Bédollière.

788 MARTIN (Alexis). Étude sur les Ex-Dono et Dédicaces Autographies. *Fac-similes.* 4to, sewed, uncut.
Paris, *J. Baur*, 1877

LIMITED EDITION of 200 copies on "papier vergé," 4 on China paper and 21 on "papier Wathmann," of which the above is one of the last named. This is a curious bibliographical book, being devoted entirely to Presentation copies and has fac-simile page inscriptions of Victor Hugo, Theophile Gautier, George Sand, Jules Janin, Joseph Autran, Victorien Sardou and Charles Monselet.

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789 MARIUS-MICHEL (M. M., *Relieurs Doreurs*). La Reliure Française, depuis l'Invention de l'Imprimerie jusqu'à la Fin du XVIIIe Siècle; *also*—La Reliure Française Commerciale et Industrielle depuis l'Invention de l'Imprimerie jusqu'à Nos Jours. *Profusely illustrated with plates, heliogravure reproductions, original gilt and illuminated cloth examples, and illustrations in the text, also etched front.* 2 vols. large 4to, fresh half morocco, top edges gilt, others uncut.
Paris, *Damascène Morgand et Charles Fatout*, 1880–81

This magnificent work of the celebrated French binders Marius-Michel is the great authority on bibliopegy. No bibliophile should be without these volumes.

790 MODERN METHODS OF ILLUSTRATING BOOKS. Edited by HENRY B. WHEATLEY. Small 8vo, fresh cloth, uncut.
London, 1887

794 MONSELET (Charles). La Lorgnette Littéraire Dictionnaire des Grands et des Petits Auteurs de Mon Temps. Small 4to, fresh half crushed dark brown levant morocco, top edge gilt, others uncut. Paris, 1857

VERY SCARCE and with the "Complement" to the above published in 1870, of which but a very limited number were printed for bibliophiles only.

795 MORGAND ET FATOUT. Bulletin de la Librairie MORGAND ET FATOUT. Vols. 1 and 2 [Nos. 1–7880]. *Illustrated with numerous fac-similes of bindings, title-pages, types, etc., some colored—also portrait of* TRAUTZ-BAUZONNET. Thick 8vo, sewed, uncut. Paris, 1876–81

These volumes are of the greatest bibliographical value and without them it is almost impossible to know or appreciate the present values of the rarest and choicest bibliophilistic treasures, reliures, etc. No bibliopolist or librarian should be without them continually at his fingers' ends.

796 MORGAND *et* FATOUT. Repertoire de la Libraire de. 8vo, sewed, uncut. Paris, 1878

797 MONTHEROT (J. B. F. M. de, *President of the Academy of Lyons*). La Bibliothèque de, Livres Anciens Rares et Curieux Imprimés et Manuscrits. Large 8vo, sewed, uncut. Paris, *Jules Martin*, 1880

Heavy thick paper edition printed by Chamerot. Priced in ink. The above was a remarkable collection of 996 numbers of MSS., incunables, and other rarities.

798 MOURAVIT (Gustave). Le Livre et la Petite Bibliothèque d'Amateur Essai de Critique, d'Histoire et de Philosophie Morale sur l'Amour des Livres. Thick small 8vo, fresh half crushed levant morocco gilt, with the covers bound in, edges gilt. Paris, *chez Auguste Aubry*, [1861]

VERY RARE, LARGE PAPER and on thick paper. This was the publisher's own copy, presented to him by the author. On an end paper are the lines:—"A Monsieur Aug. Aubry l'intelligent et habile editeur de tant de travaux utiles. Hommage de l'Auteur—GUSTAVE MOURAVIT." At the end is bound up a criticism of the Bibliophile Jacob, who, among other complimentary remarks, says:—"Le 'Livre' de M. Gustave Mouravit durera et restera; il a déja sa place marquée dans l'armoire des Peignot et des Charles Nodier."

799 NEW YORK AUCTION CATALOGUES. SIMEON H. REMSEN'S Library and H. PENE DU BOIS' Etchings; Private Library of Art Books, MSS., etc.; *also* GRANT WHITE Library. Together 3 pieces. 8vo and 4to, paper. N. Y., 1883–85

800 NISARD (Charles). Histoire des Livres Populaires, au de la Littérature du Colportage depuis le XVe siècle jusqu'à 30 Novembre, 1852. *Numerous fac-similes, many of them on* INDIA PAPER. 2 vols. large 8vo, bound in half green morocco gilt, top edges gilt, others uncut. Paris, 1854

VERY SCARCE, and priced in a recent Pickering catalogue £3 10s. This curious work narrates the history of popular books, and is a bibliography of the literature peddled by hawkers from the fifteenth century to the middle of the nineteenth.

801 NODIER (Charles). Description Raisonnée d'une Jolie Collection de Livres (Nouveaux Mélanges tirés d'une petite bibliothèque), par CH. NODIER, précédée d'une introduction par M. DUPLESSIS, de la vie de CH. NODIER, par F. WEY, et d'une notice bibliographique sur ses ouvrages. Thick 8vo, half calf, with blank leaves at the end.
Paris, *J. Techener*, 1844

UNIQUE and very scarce. With printed price-list at the end of these 1254 lots in 492 pages. Also a four-page brochure by Nodier of "Histoire de l'Invention de l'Imprimerie par les Monuments."

There are also inserted in the volume two original letters written by the celebrated bibliographer. One is foolscap size of two pages to Joseph Fouche, Duke of Otranto, in which he asks Napoleon's Minister of Police to aid him in his endeavor to be useful—"to his country and to his King." It is dated from "Rue Saint Lazare, No. 33," and was received by the Duke in July, 1815.

The other letter is written to a—"Cher et bienveillant ami," requesting the loan of 100 francs.

802 NODIER. Questions de Littérature Légale—du Plagiat de la Supposition d'Auteurs des Supercheries qui ont Rapport aux Livres. 8vo, half morocco, uncut.
Paris, *Crapelet*, 1828

RARE, second edition, considerably augmented and with the autograph on half title of "A. J. Odell."

803 OLDCASTLE (John). Journals and Journalism, with a Guide for Literary Beginners. *With fac-simile autographs.* Square minimo, vellum. London, *Field and Tuer*, 1880

804 OLDCASTLE. Guide for Literary Beginners. *Fac-simile autographs.* Oblong minimo, boards, uncut. London, *n. d.*

PEIGNOT'S VERY RARE BIBLIOGRAPHICAL AND CURIOUS WORKS—PRINCIPALLY PRIVATELY PRINTED IN LIMITED EDITION.

805 PEIGNOT (Gabriel). Dictionnaire Raisonné de Bibliologie, contenant, 1°. L'Explication des principaux termes relatifs à la Bibliographie, à l'Art Typographique, à la Diplomatique, aux Langues, aux Archives, aux Manuscrits, aux Medailles, aux Antiquités; 2°. Des Notices Historiques, détaillees sur les principales Bibliothèques Anciennes et Modernes; sur les plus célèbres Imprimeurs avec une indication des meilleures éditions sorties de leurs Presses, et sur les Bibliographes, avec la Liste de leurs Ouvrages; 3°. enfin, l'exposition des divers Systèmes Bibliographiques, etc. *Folded tables.* 3 vols. 8vo, half calf, gilt. Paris, 1802–4

VERY SCARCE. With the rare supplements to this most important bibliographical authority.

The works of Peignot are of the greatest value to bibliographers and students of the history of printing. He was a writer of great industry and of wide knowledge.

"Etienne Gabriel Peignot, the great bibliographer, whose amiable erudition has been testified to by so many of his contemporaries, was born at Arc-en-

Barrois, 15th May, 1767. Originally a bookseller at Besançon, he was appointed librarian of the Ecole Centrale of La Haute Saône, which had been established in Vesoul, and threw heart and soul into his new duties. Abbeys and convents for miles around Vesoul had been suppressed and pillaged. Their intellectual treasures had been huddled together by ignorant hands, and were exposed to all perils—by fire, by flood and by base uses. Peignot never rested as long as he saw one of them still to be secured for his library. He was made principal of Vesoul College, where he remained many years, and which he quitted when promoted to be master of Lyons College and District Inspector of Classes. He discharged these duties with zeal, but it was always with delight that he returned to books, though he did not desert society for his favorites; he bore his share in company and trained up a family. No man has done more than he to foster in France a love for bibliography. He left behind him no less than fifty or more unpublished works in manuscript, among them a 'Myriobiblion Français," which in 1830 numbered twelve or fifteen volumes, and increased daily. These contained above 3,000 references to, or critical notices of select works, memoirs, dissertations and treaties on every kind of subject published, either separately or in great literary and academical collections, each summary having a reference to the page and volume of the work in which the original was to be found. Some Paris publishers bought the manuscripts left by Peignot and announced their publication, but they still remain in manuscript. It has often been wondered how he was able to do so much work. His secret was that from the hour he began to read, he began to write; his left hand never held a book that right hand had not a pen. Every leisure moment he gave to book and pen; he noted everything he read or heard in commonplace books under proper heads—authors, titles, subjects, words, thoughts, references to kindred subjects. He lived to be eighty-three years old. He died at Dijon, April 14th, 1849. His letters have been very recently published by his grandson, M. Emile Peignot. The volume includes his correspondence from 1813 to 1845."—BIGMORE AND WYMAN, Vol. II., page 151.

806 PEIGNOT. Manual du Bibliophile, ou Traité du Choix des Livres, contenant des Développemens sur les plus propres à former une Collection précieuse, et particulièrement sur les chefs-d'œuvre de la Littérature Sacrée, Grecque, Latine, Française, Étrangère; avec les Jugemens qu'en ont portés les plus célèbres Critiques, etc., etc. 2 vols. 8vo, half calf gilt, totally uncut. Dijon, 1823

UNIQUE and very scarce. Fine clean copy, with inserted three-page original autograph letter signed "Gabriel Peignot," and dated "Dijon ce 31 Octobre 1828." It is written—"A mes chers et très chers Lyonnais," entirely in the handwriting of this celebrated bibliognoste. He speaks of a charming dinner he had been given and that he read in Lyons for his "spiritual nourishment" a novel of Walter Scott. He names many bibliophiles and gives a list of three lots of books he had sent as presents—nine for the rector, six for M. Chouve, and five for M. Rabanis. The first volume named is—"La Passion de J. C. par Olivier Maillard gr. in 8o."

807 PEIGNOT. De la Liberté de la Presse a Dijon, au Commencement du XVIIe Siècle, ou Histoire de l'Impression d'un OPUSCULE en *Patois Bourguignon*, publié en 1609, sur la démolition du Château de Talant. 8vo, boards, totally uncut. Paris, 1836

UNIQUE, LIMITED EDITION of 150 copies, and at the end are 8 pages of MS. extracts from the archives of Dijon respectively dated—Aug. 16, 1463; March 12, 1556; July 12, 1771. These are in the handwriting of Peignot. This volume was bought of the "Veuve" of Peignot fils.

808 PEIGNOT. Essai Historique et Archéologique sur la Reliure des Livres et sur l'etat de la Librairie chez les Anciens. *Plates.* 8vo, fresh half red morocco, top edge gilt, others uncut. Dijon, 1834

Limited edition of 200 copies of this interesting volume on ancient book-binding. with the inserted book-plate of A. de St. Ferriol. On the false title is this MS. note in the handwriting of Peignot:—"Imprimé à 200 exres., dont quelques une sur gd. pap. vel."

809 PEIGNOT. Nouvelles Recherches sur le Dicton Populaire, "Faire Ripaille." 8vo, sewed as issued. Dijon, 1836

RARE. Limited edition of 200 copies.

810 PEIGNOT. Dictionnaire Critique, Littéraire et Bibliographique des Principaux Livres Condamnés au Feu, Supprimés ou Censurés: Précédé d'un Discours sur ces Sortes d'Ouvrages par G. PEIGNOT, Bibliothecaire de la Haute-Saône, Membre de l'Académie Celtique de Paris, et de Plusieurs Sociétés Littéraires. 2 vols. in 1. 8vo, half red morocco, top edge gilt. Paris, *Rénouard*, 1806

RARE and limited edition of this bibliography of books burnt by the common hangman, censured or suppressed. This is one of the rarest Peignotiana. In the preliminary discourse will be found the handwriting of Peignot.

811 PEIGNOT. Répertoire Bibliographique Universel, contenant la Notice Raisonnée des Bibliographies Spéciales publiées jusqu'à ce jour, et d'un Grand Nombre d'Autres Ouvrages de Bibliographie, Relatifs, à l'Histoire Littéraire, et à toutes les Parties de la Bibliologie. Thick 8vo, sewed, uncut. Paris, *Rénouard*, 1812

RARE, limited edition, and printed by Crapelet.

812 PEIGNOT. Essai de Curiosités Bibliographiques, par GABRIEL PEIGNOT, Bibliothecaire Central de la Haute-Saône. 8vo, half red morocco, top edge gilt. Paris, *Rénouard*, 1804

RARE, with two heraldic "ex libris," one with supporters, the other of—"Joseph Tasker, Middleton Hall, Essex, London." The volume is dedicated to "Joseph Van Praet, Conservateur des Livres Imprimes de la Bibliothèque Imperiale de France, l'un des Premiers Bibliographes de l'Europe."

813 PEIGNOT. Notice sur la Vie et les Ouvrages de M. C. N. AMANTON. 8vo, half morocco, top edge red. Dijon, 1837

RARE, LIMITED EDITION, and on end paper the MS. note—"Rel. par Thomson."

814 PEIGNOT. Notice de XXII. Grandes Miniatures ou Tableaux en Couleur, réunis en tête d'un Manuscrit du XVe Siècle; précédée de quelques Recherches sur l'Usage

d'Enrichir les livres de ces Sortes d'Ornemens, chez les Anciens et du Moyen Age. 8vo, half morocco, boards, uncut. Dijon, 1832

VERY RARE—limited edition of 100 copies only, and on "papier vélin." This copy has a MS. note to the effect that it was bought of the Widow Peignot, etc. A valuable work on miniatures in ancient vellum MSS.

815 [PEIGNOT.] Amusemens Philologiques, ou Variétés en tous Genres—Seconde Edition, Revue, Corrigée et Augmentée par "G. P. PHILOMNESTE, A. B. A. V." 8vo, boards, uncut. VERY SCARCE. Dijon, 1824

815* PEIGNOT.—HISTOIRE DE LA PASSION DE JÉSUS CHRIST composée en MCCCCXC. par le R. P. OLIVIER MAILLARD; publié en 1828 comme Monument de la Langue Française au XVe Siècle. Avec une Notice sur l'Auteur des Notes et une Table des Matieres par GABRIEL PEIGNOT. Large 8vo, boards, uncut.
Paris, *Jules Renouard*, 1828

LARGE PAPER, VERY RARE, limited edition and printed on thick paper by Crapelet.

816 PEIGNOT. Choix de Testamens Anciens et Modernes, Remarquables par leur Importance, leur Singularité, ou leur Bizarrerie, avec des Détails Historiques et des Notes. 2 vols. 8vo, half morocco, top edges gilt, others uncut.
Paris, 1829

RARE. This very curious work on important, singular or eccentric wills was limited to 1,000 copies and 20 on superfine paper, *vide* note in the handwriting of Peignot on the half-title. This example came from the library of and has the "ex-libris" of A. de St. Feriol.

816* [PEIGNOT.]—L'ILLUSTRE JACQUEMART de Dijon, Détails Historiques, Instructifs et Amusans sur ce Haut Personnage Domicilie en Plein air dans cette charmante Ville, depuis 1382, publiés avec sa Permission en 1832. Le tout composé de Pieces et de Morceaux, tant en Francais Vieux et Moderne, qu'en Patois Bourguignon; entrelardé de Notes Curieuses, et Orné de la Représentation du Héros et de sa Famille, défigurés d'après nature, et colloqués dans leur haut donjon à claire-voie. *Front.* 8vo, sewed, uncut. Dijon, 1832

VERY SCARCE. Limited edition of 250 copies, with frontispiece of the "Famille Jacmart" on the tower of the church of Notre Dame de Dijon. From the library of and with book-plate of Doct. D. Bernard.

Peignot wrote the above under the pseudonym of "P. Périgal," an anagram of "Gabriel P."

817 PEIGNOT. Recherches Historiques et Littéraires sur les Danses des Morts et sur l'origine des Cartes a Jouer. *Illustrated with lithographic plates and vignettes.* 8vo, half sheep, totally uncut. Dijon, 1826

VERY RARE. This is an exhaustive account of all that was known at the time when Peignot wrote this work of the celebrated series of subjects called

"the Dance of Death," which were so frequently reproduced by the early wood engravers. It also gives a full account of the origin of playing cards. This volume ought to have gone into the division of "Facetiæ," but it is put along with others among bibliographical authorities so as to keep all of Mr. Pene du Bois's examples of Peignot together.

817* PEIGNOT. Elémens de Morale. Minimo, sewed, uncut. Dijon, 1858

VERY SCARCE, and to which is added—"Opuscules Moraux de Franklin: le Bonhomme Richard et le Sifflet."

818 [PEIGNOT.] Les Livre des Singularités par "G. P. PHILOMNESTE," auteur des "Amusements Philologiques." 8vo, half green calf. VERY SCARCE. Dijon, 1841

819 PEIGNOT. Essai Analytique sur l'Origine de la Langue Française et sur un Recueil de Monumens Authentiques de cette Langue, classés Chronologiquement depuis le IXe Siècle jusqu'au XVIIe, avec des Notes Historiques, Philologiques et Bibliographiques. 8vo, sewed, uncut. Dijon, 1835

RARE. This important philological work of Peignot was limited to 150 copies. It has on the half-title the "ex-libris" of "Doct. D. Bernard."

820 [PEIGNOT.] Recherches Historiques sur la Personne de JÉSUS CHRIST, sur celle de MARIE, sur les Deux Généalogies du Sauveur, et sur sa Famille; avec des Notes Philologiques, des Tableaux Synoptiques, et une Ample Table des Matières. 8vo, half morocco, top edge gilt, others uncut. Dijon, 1829

RARE. Peignot published this work under the nom-de-plume of—"un Ancien Bibliothécaire."

821 PEIGNOT. Documens Authentiques et Détails Curieux sur les Dépenses de LOUIS XIV. *Portrait of* LOUIS THE FOURTEENTH. 8vo, half calf. Paris, *Rénouard*, 1827

VERY RARE. A curious work limited to 300 copies, of which 25 were on "papier vélin" and 275 on "beau papier fin." On the half-title is the autograph of "A. J. Odell" and inside the cover is the heraldic book-plate of—"Bibliothèque de Th. de Jonghe."

822 PEIGNOT. Recherches sur le Luxe des Romains dans leur Ameublement avec des Notes. 8vo, half calf Dijon, 1837

LIMITED EDITION of 150 copies.

823 PEIGNOT. Lettres Inédites de. Small 8vo, sewed, uncut. Dijon, *Darrantière*, 1884

LIMITED EDITION of 110 copies in all—100 on Holland paper, 3 on China, 3 on Whatman, 3 on parchment paper, and 1 on parchment.

824 PFISTER.—Notice d'un Livre Imprimé a Bamberg en 1462 by ALBERT PFISTER lue a l'Institut National par "Camus." *Vignette on title and fac-similes.* 4to, sewed, uncut. Paris, *Baudouin*, an VII.

RARE. The fac-similes are of types and woodblocks, the last named being of the order of illustrations in the block-books.

825 PHILOBIBLION (The). A Monthly Bibliographical Journal, containing Critical Notices of, and Extracts from, Rare, Curious and Valuable Old Books. *Printed on India paper.* 2 vols. 4to, boards, uncut. N. Y., 1862–63

SCARCE. Nearly all the surplus copies were accidentally destroyed by water. The above is in splendid condition.

826 [PICHON.] Catalogue des Livres Rares et Précieux Manuscrits et Imprimés de la Bibliothèque de M. le Baron J. P* * * * *. Large 8vo, sewed, uncut.
Paris, *L. Potier*, 1869

Priced throughout in MS. With a fourteen-page preface. The above rich collection, consisting of 1,087 numbers, was sold at the Hotel Drouot and for 465,370 francs.

827 PINART and other Paris Book Catalogues, one printed almost entirely in old French Gothic types and "civilité."
(6 pieces)

828 PIXERÉCOURT (Guilbert de). Bibliothèque de, avec des Notes Littéraires et Bibliographiques de ses Deux Ecellens Amis CHARLES NODIER et PAUL LACROIX. Large 8vo, half calf, top edge marbled, others uncut.
Paris, 1838

VERY RARE, LARGE PAPER and one of 80 copies on Holland paper and with the ex-libris engraved on the title. This copy came from the library of "Henri Lambert, avocat, Versailles," and has his book-plate on an end paper. The catalogue is priced in ink throughout. There is also added a printed price list showing the entire collection, one of the rarest in Europe, sold for over 74,956 francs.

MAX ROOSES'S SPLENDID WORK ON CHRISTOPHER PLANTIN.

829 PLANTIN.—CHRISTOPHE PLANTIN IMPRIMEUR ANVERSOIS par MAX ROOSES, Conservateur du MUSÉE PLANTIN-MORETUS. 100 *plates, portraits, views and fac-similes—also head and tail pieces, etc.* Square folio, folded and loose in sheets ready for binding.
Anvers, *Jos. Maes*, 1882

Imported price—fifty dollars. This grand volume of 450 pages on Christopher Plantin gives a picture of that printer's astonishing activity. After an account of his life, his relations with the scholars of his time, and his struggles during the great events of the sixteenth century, for which the author has found much new material in the archives of the printing house, M. Rooses deals with his professional career, which is illustrated with numerous reproductions of the title-pages, vignettes, etc., designed and engraved by contemporary artists who were employed on the various works of Plantin.

830 POTIER (L., *Libraire de la Bibliothèque Impériale*). Catalogue des Livres Rares et Précieux Manuscrits et Imprimés faisant partie de la Libraire de. Thick large 8vo, sewed, uncut (a few pp. torn without hurting the text, and can be easily mended). Paris, 1870

Potier was one of the great book-experts of France. The above was but a part of his collection. There are 27 pages of prefatory matter. The catalogue itself makes 452 pages. This copy is priced throughout in ink, and shows that this part alone brought 149,439 francs, but then that was in Paris, you know, where there are amateurs who are true bibliognostes, and would not insult a library or an auctioneer with two-for-a-cent bids. They do these things better in France, you know.

QUERARD'S WORKS ON IMPORTANT LITERATURE.

831 QUERARD (J. M.). La France Littérairé, ou Dictionnaire Bibliographique des Savants, Historiens et Gens de Lettres de la France, ainsi que des Littérateurs Etrangers qui ont Ecrit en Français, plus Particulièrement pendant les XVIIIe et XIXe Siècles. 10 vols. 8vo, fresh half red morocco gilt, top edges gilt.
Paris, *chez Firmin Didot père et fils*, 1827–39

VERY SCARCE. A work of great bibliographical importance, being supplementary to Brunet and containing information as to editions to be found nowhere else. Querard, in these volumes, describes:—1, Reprints of French works in all ages; 2, Translations into French of all foreign authors ancient and modern; and 3, reprints made in France of the original works of these authors. This bibliography, therefore, covers a ground unattempted by Brunet, Lowndes, or any of the authorities of any nation.

832 QUERARD. Les Supercheries Littéraires Dévoilées Galerie des Ecrivains Français de toute l'Europe qui se sont déguisés sous des Anagrammes, des Astéronymes, des Criptonymes, des Initialismes, des Noms Littéraires, des Pseudonymes Facétieux ou Bizarres, etc., suivie 1° du Dictionnaire des Ouvrages Anonymes par ANT. ALEX. BARBIER, Troisième Edition, Révue et Augmentée par M. OLIVIER BARBIER, Conservateur sous Directeur adjoint à la Bibliothèque Impériale—2° d'une Table Générale des Noms Réels des Ecrivains Anonymes et Pseudonymes cités dans les Deux Ouvrages. 3 vols. thick large 8vo, fresh three-quarters dark green crushed levant morocco, top edges gilt. Paris, *Paul Daffis*, 1869

VERY SCARCE. A fine, tall, clean and handsome copy of the second edition of Querard's important work, and considerably enlarged by Gustave Brunet and Pierre Jannet

This grand book is a work on pseudonyms, anagrams, asteronyms, cryptonyms, initialisms, literary names, anonyms, etc., etc., and not a slipshod makeshift of a book gotten up for mere profit. It was the labor of love of Brunet, Querard, Barbier and Jannet who made up a bibliographical quadrilateral of unequalled authority.

833 REES (J. Rogers). The Pleasures of a Book-Worm. Small 8vo, fresh cloth, totally uncut. N. Y., 1886

"If a man spends lavishly on his library you call him mad—a bibliomaniac. But you never call one a horse-maniac, though men ruin themselves every day by their horses, and you do not hear of people ruining themselves by their books."—RUSKIN.

834 RENARD (J., *of Lyons*). Catalogue de la Partie Reservée de. Small 8vo, sewed, uncut. Paris, 1884

A superb collection of rare and Gothic editions, bindings of celebrated personages, etc. The catalogue was made by "A. Claudin, libraire-expert et paléographe."

835 RENOUVIER (Jules). Des Portraits d'Auteurs dans les Livres du XVe Siècle, avec un Avant Propos par GEORGES DUPLESSIS. 8vo, sewed, uncut.
Paris, *Auguste Aubry*, 1863

Limited edition of 214 copies, of which the above is "teinté a l'antique." A valuable brochure on Incunabulic portraits in books.

836 REUME (Auguste de, *Capitaine d'Artillerie*). Variétés Bibliographiques et Littéraires. *With numerous* (100) *fine woodcuts of printers' marks, vignettes, coats-of-arms and fancy initials.* Large 8vo, cloth, totally uncut. Brussels, 1848

VERY RARE, large paper and No. 69 of limited edition of 100 numbered copies in all. This valuable work contains in alphabetical order, a list of the early printers of Belgium, and other articles relating to the Elzevirs, Gutenberg, Fust, etc. The valuable works of M. de Reume, of which the above is one of the rarest, are reprints of articles in the "Bibliophile Belge." M. de Reume, who was a Major on the staff in Brussels, was born in 1807; died, 1865.

837 RICHARD (Jules). L'Art de Former une Bibliothèque. Small 8vo, fresh half morocco gilt, top edge gilt, others uncut, with the covers bound in.
Paris, *Rouveyre et Blond*, 1883

UNIQUE and limited edition of 100 copies. This has a portrait inserted of this bibliomaniacal author, after Gavarni—also a fac-simile autograph.

838 ROCHEBILIÈRE (A.). Catalogue des Livres Rares et Curieux en tous Genres composant la Bibliothèque de. 2 vols. small 8vo, sewed, uncut. Paris, 1882–84

Part 1 priced by hand.
Monsieur Rochebilière was the "Conservateur of the Library of Saint Geneviève," and the above catalogue of his very valuable library was compiled by—"A. Claudin, libraire-expert et paléographe."

BARON ROTHSCHILD'S LIBRARY CATALOGUE.

839 ROTHSCHILD (James de, *Baron*). Catalogue des Livres Composant la Bibliothèque de, Tome Primier (all published). *Profusely illustrated with fac-similes of title-pages, illustrations in ancient books, some on* JAPAN PAPER,

fac-similes in gold and colors of bindings, portrait of the late BARON JAMES DE ROTHSCHILD, *etc.* Thick large 8vo, sewed, uncut. Paris, *Damascène Morgand*, 1884

VERY LIMITED EDITION. A splendid bibliography and profusely illustrated of one of the grandest collections of books and bindings in Europe. The late Baron James de Rothschild was a collector and amateur of the genre Grolier and De Thou, and expended millions upon his marvellous library.

840 ROUVEYRE (Edouard) *and* UZANNE (Octave). Miscellanées Bibliographiques. 3 vols 8vo, fresh half dark brown crushed levant morocco, top edges gilt, others uncut. Paris, 1878–80

A new, clean, well-bound copy of this most desirable bibliognostic work, edited by Rouveyre and the author of "The Fan," with the collaboration of bibliophiles of world-wide reputation, such as Brunet, Paul Lacroix, Viau, Champfleury, le Bibliophile Job, etc.

841 ROUVEYRE. Connaissances Necessaires a un Bibliophile. *Many engravings, specimens of different papers used, etc.* 2 vols. small 8vo, fresh half crushed levant morocco, top edges gilt, others uncut. Paris, 1879–80

A capital compilation for the guidance of book collectors, containing a great many interesting particulars about books, the collection, binding, preservation, collation, means of cleaning, etc., etc.

842 ROWFANT LIBRARY (The).—A Catalogue of the Printed Books, Manuscripts, Autograph Letters, Drawings and Pictures, collected by FREDERICK LOCKER-LAMPSON. *With heraldic illustrations, portrait—also front. by* GEORGE CRUIKSHANK. Large 8vo, fresh half smooth morocco, top edge gilt, others uncut.
London, *Bernard Quaritch*, 1886

One of a limited edition of 150 copies printed for sale. The etching by Cruikshank of "Fairy Connoisseurs Inspecting Mr. Frederick Locker's Collection of Drawings, etc.," which forms the frontispiece to the volume, is one of the first 250 impressions from the plate. The above also includes the etching by Du Maurier of "Frederick Locker" and Andrew Lang's poem of "The Rowfant Books":—

"The Rowfant books, how fair they shew,
The Quarto quaint, the Aldine tall
Print, autograph, portfolio!
Back from the outer air they call,
The athletes from the Tennis ball
This Rhymer from his rod and hooks,
Would I could sing them one and all,
The Rowfant books!"

843 RUSSELL (John Fuller). Catalogue of Library of. Large 8vo, sewed. London, 1886

844 SACY (Silvestre de, *French Academician*). Catalogue des Livres Rares et Précieux reliés par BOYET, DU SEUIL, PADELOUP, DEROME, TRAUTZ-BAUZONNET. Large 8vo, sewed, uncut. Paris, 1879

Priced in MS. by hand. The 922 lots sold for over 113,000 francs.

845 SOCIÉTÉ DES BIBLIOPHILES FRANÇOIS. Notice des Publications Faites par. Small 4to, half calf, uncut, with covers bound in. Paris, *Léon Techener*, 1879

Printed on Holland paper.

846 STEVENS (Henry, *of Vermont*). Recollections of MR. JAMES LENOX, of New York, and the Formation of his Library. *Portrait on* CHINA PAPER. Small 8vo, half cloth gilt, totally uncut. London, *Printed by C. Whittingham*, 1886

Dedicated to his—"Old and valued friend Doctor George H. Moore, Superintendent of the Lenox Library."

847 SUFFOLK *and* BERKSHIRE (Earl of). Catalogue of Library of, and three other Catalogues. 8vo and large 8vo, sewed. London, 1886

848 SYSTON PARK LIBRARY. Catalogue of Important Portion of, belonging to the late SIR J. H. THOROLD. Large 8vo, sewed. London, 1884

849 TECHENER (J.). Bulletin du Bibliophile et du Bibliothécaire, contenant des Notices Bibliographiques, Philologiques, Historiques, Littéraires. 12 vols. thick 8vo, sewed, uncut. Paris, *J. Techener*, 1851–65

VERY SCARCE. The above set of this admirable work, full of bibliographical and bibliophilistic information, is just as the volumes were issued by Techener, with all the peculiarities of title-pages and covers. It comprises the following years—1851, '52, '53, '57, '58, '59, '60, '61, '62, '63, '64 and '65. Among the contributors were all the principal librarians of France, connoisseurs, authors, learned booksellers, and others, among whom is Chenu, who is designated as "Elzevirophile."

850 TECHENER. Troisième Catalogue de Livres Anciens et Modernes Rares et Curieux provenant de la Libraire de J. JOSEPH TECHENER père. Large 8vo, sewed, uncut. Priced in MS. Paris, 1865

851 TIMPERLEY (C. H.) Encyclopædia of Literary and Typographical Anecdote, being a Chronological Digest of the most Interesting Facts Illustrative of the History of Literature and Printing from the Earliest Period. SECOND EDITION, with a Continuation to the Present Time, and a PRACTICAL MANUAL OF PRINTING. *Cuts, loose illustrations, etc.* Thick large 8vo, half morocco gilt, top edge gilt, others uncut. London, 1842

FINE COPY of the "Second edition, to which is added a continuation to the present time, comprising recent biographies, chiefly of booksellers, and a practical manual of printing."—LOWNDES.

Timperley's work is one of the most accurate, laborious and voluminous compilations ever made, and one to be gratefully remembered by all students of the history of English literature and typography. The author was in early life a soldier, had gone through many campaigns, had served at Waterloo, and had well earned his pension of a shilling per diem. He was at one time a bookseller, but had accepted bills to a large amount; and in order to pay the debts

contracted he consigned his stock to an auctioneer, who, after disposing of it by auction, ran off with the proceeds. Broken down by misfortune, he accepted literary employment with Fisher and Jackson, the subscription-book publishers, in whose service he died.

The man who knows not the name of "Timperley" is unworthy of the name of book collector. In fact, so great is this old printer's fame that if one bibliographer call upon a friend and send in the name of "Mr. Timperley" it is known in an instant that one of the guild awaits the presence of another. The surname of "Timperley" is the esoteric word among the craft bibliophilistic. This, unlike the pass-words, grips, signs, etc., of the Mystic Tie, or of the Sheikhs of the Kaaba, is an open secret. Bookworms! *Verbum sap.*

852 TROUBAT (Jules). Plume et Pinceau, Etudes de Littérature et d'Art. *Rubricated title.* Small 8vo, sewed, uncut.
Paris, 1878

Includes studies on—Rabelais, Voltaire, "l'Assommoir," Hugo, Gautier, Courbet, Cabanel, etc., etc.

853 UZANNE (Octave, *editor of "Le Livre"*). Caprices d'un Bibliophile. Small 8vo, sewed, uncut.
Paris, *Rouveyre*, 1878

LIMITED EDITION. Although published nine years ago, this little volume is quite rare. It contains most interesting articles on book collectors, book sales and book rarities; also on Restif de la Bretonne, Balzac, "le Cabinet d'un Eroto-Bibliomane," etc.

854 UZANNE. Nos Amis les Livres Causeries sur la Littérature Curieuse et la Libraire. *Etched front. by* H. MANESSE *and loose inserted view of Chantilly.* Small 8vo, paper, gilt. Paris, *Maison Quantin*, 1886

855 VALLEE (Leon). BIBLIOGRAPHIE DES BIBLIOGRAPHIES. Thick large 8vo, fresh half crushed red levant morocco, top edge gilt, others uncut, by ROUSSELLE. Paris, 1883

The most complete catalogue of catalogues yet made. It is invaluable to librarians, and treats as extensively of English and American Bibliography as that of Continental Europe.

856 VAPEREAU (G.). Dictionnaire Universel des Littérateurs. Very thick large 8vo, half red morocco, cloth sides. Paris, *Hachette*, 1876

A most useful work for bibliographers and students of literature. It gives a list of the writers of all ages, is full of articles on curious literary subjects, and is more or less of a bibliography.

857 VIOLLET LE DUC. Catalogue des Livres composant la Bibliothèque de M. VIOLLET LE DUC, avec des Notes Bibliographiques, Biographiques et Littèraires, avec Supplement. 2 vols. in 1. 8vo, half calf, gilt. Paris, 1843-47

Edouard Fournier's copy, and with his signature on the title. The first volume is—"pour servir a l'histoire de la poesie en France"; the second is of—"Chansons, Fabliaux, Contes en Vers et en Prose, Facéties, Pièces Comiques et Burlesques, Dissertations Singulières, Aventures Galantes, Amoureuses, Prodigieuses."

858 WEISSE (John A., M.D., *President American Philological Society*). Origin, Progress and Destiny of the English Language and Literature. 8vo, cloth, 700 pp.
N. Y., *J. W. Bouton*, 1879

The object of this work, to which the author has devoted his time and labors for thirty years, is: 1. To lay before the English speaking populations, in both hemispheres, the real origin and progress of their language. 2. To make the coming generation realize the superiority of their idiom over others, as to the refinement and vigor of its vocabulary, clearness of diction, simplicity in grammar, and directness in construction. 3. To show the inconsistency of so-called English orthography. 4. To suggest a method to write and print English as it is pronounced, and remove the few remaining irregularities from its grammar. 5. Last, To stimulate the English-speaking millions all over the globe, so to simplify the uttering, writing, and printing of their language as to make it a desideratum for universal adoption.

"The author has analyzed the philosophy of language by a new method, so thorough that the deepest scholar can not cut a flaw in it; so clear that a school boy of fifteen can comprehend it."—*Philadelphia Press.*

859 WERDET (Edmond, *bibliophile*). Histoire du Livre en France jusq'en 1789. 3 vols. small 8vo, sewed, uncut.
Paris, 1861–64

These three volumes comprise—"Origines du Livre Manuscrit, 1275–1470"; "Les Estienne, 1502–1664, et leur Devanciers depuis 1470"; "Les Didot leurs Devanciers et Contemporains 1500 à 1789."

860 WHEATLEY (H. B., *F. S. A.*). How to Form a Library. Small 8vo, fresh cloth. London, *Elliot Stock*, 1886

861 WODHULL (Michael). Catalogue of Library collected by, and the Property of J. E. SEVERNE. Large 8vo, sewed.
London, 1886

LARGE PAPER COPY OF WYNNE'S PRIVATE LIBRARIES OF NEW YORK.

862 WYNNE (James, M.D.). Private Libraries of New York. *With a plate of interior of* MR. NOYES'S *Library*. Large 4to, cloth, uncut. N. Y., 1860

LARGE PAPER, and No. 6 of limited edition of one hundred copies.

Among the principal libraries mentioned in this work are those of John Allan, George Bancroft, Thomas B. Barton, J. Carson Brevoort, Rev. Dr. Chapin, Almon W. Griswold, William Menzies, William Curtis Noyes, Dr. Purple, George T. Strong, R. L. Stuart, Rich. Grant White, Henry C. Murphy and Samuel J. Tilden.

863 YEMENIZ (M. W.). Catalogue de la Bibliothèque de, précédé d'un notice par M. LE ROUX DE LINCY, with separate printed price-list. Together 2 vols. Thick large 8vo, sewed, uncut. Paris, *Bachelin-Deflorenne*, 1867

This famous library, sold at the Hotel Drouot, Paris, in 1867, brought 724,252 francs 75 centimes for the 3,954 lots.

THE PENE DU BOIS COLLECTION OF BOOK-PLATES AND PRINTERS' MARKS.

864 BOOK-PLATES, EARLY TYPOGRAPHICAL DEVICES, LATER PRINTERS' MARKS, ETC. *A collection of* 614 *examples, many very early, and dating from the beginning of the sixteenth century.* The whole in one volume, thick large 4to, half russia, cloth sides, guards, red edges.

UNIQUE, and a most remarkable, if not one of the finest, "ex-libris" collections in this country. There are, all told, 466 book-plates, mostly heraldic and of noble and distinguished personages or families. Some date from the seventeenth century, and are of extreme rarity. There are also nearly 150 printers' marks, the larger number being title pages from sixteenth century works, which have been thus ruthlessly destroyed.

Mr. Pene du Bois writes as follows respecting the collecting of book-plates:

"If humanity has a failing, it is to express possession. One puts his monogram on his linen, his time-piece, the door of his brougham; if the owner be great, the value of these objects is enhanced, if not, it is diminished. If the mark of ownership was the work of an artist, the object marked is precious for that reason alone, and if it is to be discarded as unworthy of the mark, the mark itself should be preserved. Then, the man who collects book-plates is not a maniac. Every artist from Durer to Edwin A. Abbey has made some drawing for a friend, that he has forgotten and that does not appear in the catalogue of his work. It is true especially of book-plates, and men who have meditated on Mahomet's maxim that 'every hair has a shadow' have snatched from the Lethe the insignificant fleuron, initial or book-plate.

"They have done well, for the world likes to see an artist off his guard, and the collector of book-plates has the *familiar* work of an artist. Now, in this collection is the *familiar* History of Engraving from the earliest woodblock to the zinc-plate. In it, a History of Manners from the grave epopee to the money counter; in it, a History of Taste in every country. Desbarolles, who made a science of the art of divining a man's character from his handwriting would have liked to be enabled to tell it from his book-plate. Is he witty, grave, a student or a mere dilettante? His book-plate tells it; and a collection of book-plates tells an infinity of other secrets to the devout, that do not go to the profane. And the profane who looks wonderingly at monuments, at churches that are theology in stone, at books that are to be studied in the light that comes through stained glass, in ogival windows, with an artist's fervor, like symbols for the symbols themselves. Wherefore the world's philosophy is probably in a collection of book-plates.—H. P. B."

This "Pene du Bois Collection of Book-Plates" is particularly rich in specimens of "ex-libris" used by the old noblesse of France as well as by the men of the great French Revolution. As an indication of the wealth of the collection, examples of the following may be specified as being included:—Napoleon I. and III.; "Monsigneur le Comte d'Artois"; Cardinal Prince de Rohan; Berryer; J. D. Cochin; the Benedictine Monastery of Rayhrad at Breslau, founded MXLVIII.; M. Haet; Joannes Petrus Buzot; E. A. Fischer; "B. de Fouchères-Dufour, procureur du Roi à Douay"; M. Von der Mulhen; Agustin Quenson; Joseph Garamph; I. B. Gastaldy, 1752; Jean Weibel; George Fairholme of Greenhill, 1779; I. H. de Chaillet; "J. A. Claret-Delatourrette, 1719; Dr. Requin; Wilfrid Chauvin; "Hon. Charles Hope Weir of Craigehall and Blackwood"; "Prefecture du Dept. de la Nievre"; Michau de Montaran; Germain Pichault De Lamartiniere; "Rachel, the Tragedienne"; Van Der Heille; H. J. Rega; "El Conde de Tepa"; "M. de Baron de Nervo"; Dr. J. M. W. Baumann; M. Antoine; "M. Descartes—Conseiller au Parlement"; Thomas Gueulette; M.

Rœderer; Baron Felix d'Henen de Culvillers; Viollet Le Duc; Madame de Gerangy; J. Gouillon; Hastings Elwin; "M. du Rosier, Vicomte de Magnieu"; "James Walker of Innerdovat"; George Nicol; P. P. Cannac; "Honorable Francis Henry Egerton, Prince of the Holy Roman Empire"; J. B. Lenoir-de-Laroche; Nicholas Menin; Dr. Bodard; J. P. Lamy; Lejay; Charles Nodier; "Duke de Cortina"; l'Abbé Briot-de-la-Mallerie; "Julii Comitis de Meno"; Henri Lambert; "M. le Comte de Serans"; "M. le Baron Le Caix de Saint-Aymour"; T. W. Carson; "M. Lambert, Intendant de la Maison de la Reine"; D. D. d'Archambault, 1778; M. De Laus de Boissy; Bertin de Fligny; Worigny; H. T. Baron; Duthyard; "M. Hurson, Conseiller au Parlement"; H. Simon Dautreville; "Campbell of Monzie"; "M. Brochant du Breüil, Conseiller au Parlement"; P. C. Laurens, de Villedeuil; Janvier de Flainville; "Bibliothèque du Regiment de Berri, Cavalerie"; A. De S. Marie; M. Danners; Emanuel Barberot D'Autel; De Marescot; M. Murin; "Bibliotheca Woogiana"; Lavoisier; La Rochefoucauld; Alexander M. F. P. de Dompierre; Thomas Powell; "Le President Henault de l'Academie Françoise"; Ludovico Vacher, 1768; A. Franklin; Le Comte D. Boutourlin; David Fridlænder; Francis Joseph Menage de Mondesir; Matthew F. Geoffrey; Le Doux; G. Nouet; C. D'Augyld; Fougèroux de Secoal; F. Fallot; "Hieronimus Beausire, Academ et Architect Regis"; "M. Terray, Intendant de Lyon"; "Louis Antoine; Paul Bourbon Busset Citoyen Français, 1793"; Michau de Montaran; Lancelot Holland; Joannes Bizzarro; Henri Petit; Philippe Vonderweil; A. Louis; Haller; C. de Chaussepierre; Elize Gulston; R. Chardey; "Charles de Baschi, Marquis D'Aubais"; Joseph Xaupi; De Blanriez; G. M. Deplace; "La Bibliothèque des Grands Pensionaires"; G. C. Wilder; J. Giraldi; Delahaye des Fosses; Henry Thomas Buckle; Murat; "Louis E. de Lavergne Comte de Tressan"; Armand Bertin; "Sir Ernest Gordon, Bart."; Le Comte de Fortia; Comte Joseph de Lagondie; A. Koepfner; Sternberg; Longueval de Bouquoy; N. F. Von Mulinen; "Bibliothèque de la Belle Fontaine"; J. P. Le Dru; Bourneville; M. Lebrun; A. Felibien; "Le Prince de la Moskowa"; Comte F. de Lagrange; "The Right Hon. Charlotte Viscountess Howe"; R. W. St. John; "Monasterii Besuensis"; Victor Duc de Saint Simon Vermandois; F. de Brossard; N. F. B. Le Sage; F. Mouchard, 1732; Viscount de la Maillardiere; L. de Lionne; J. B. Durey de Noinville; Comte du Parc; E. Mey; T. Wood; J. Chartarius, 1742; Victoris Gay; B. H. De Fourcy; Calandrini; A. de Lavergne; "Le Chevelier N. Du Nouy"; Elizabet Dundas; F. Thormann; J. L. Beraud; M. Loyevis; H. de Silva; G. de Fontaine; etc., etc.

Many of these book-plates were engraved or designed by well-known artists. Among the names will be found:—D. Villiers; J. Martinet; Veyrier; Daudet; A. Sergem; François Montulay, 1754; G. Huot; Hughes; Laurent; C. N. Cochin; Francois; Roy; J. B. Scotin; Bouchy; Pollett; M. Thevenard; P. Giffart; A. Zingg Beaumont; Choffard; etc.

The printers' devices embrace some admirable specimens such as:—Plantin, Badius, Petit, Oporini, Kerver, Girault, Foucher, Birchman, Morel, Giunta, Frellon, Chesneau, Sonnius, Gryphius, Marnef, Landry, Wechel, Millot, Richer, Cramoisy, Moreau, Thierry, etc., etc.

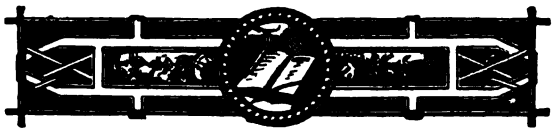
This volume will make a splendid nucleus for some more ambitious collector than Mr. Pene du Bois, and now that there is an "ex-libris" literature, the value of book-plates has increased wonderfully within a few years.

865 BOOK PLATES.—WARREN (J. Leicester, *M. A.*). A Guide to the Study of Book-Plates (ex-Libris). *Numerous plates.* 8vo, cloth, uncut. London, 1880

"When a volume in your catalogue contains an interesting or an early-dated book-plate, it is well worth one more line of type to notify the fact. Even the large book auctioneers might find this hint deserving of their serious attention." —PREFACE.

866 BOOK PLATES. — POULET-MALASSIS (A.). Les Ex-Libris Français depuis leur Origine jusqu'à nos Jours. *With 24 page illustrations and fac-similes of book-plates, some dating from the sixteenth and seventeenth centuries.* Large 8vo, three-quarters crushed red levant morocco, with the covers bound in, top edge gilt, others uncut, by LEMARBELTY. Paris, *Roquette*, 1875

VERY SCARCE, and limited to 350 copies on "papier vergé," and Whatman and China papers. This is the great French authority on "ex-libris," or book-plates.



VI. Curiosa and Facetiae,

INCLUDING

RARE ILLUSTRATED FRENCH EROTICA, BOOKS OF EMBLEMS, THE DANCE OF DEATH, ETC., ETC.

"Books of which the principles are diseased or deformed MUST be kept on the shelf of the scholar, as the man of science preserves monsters in glasses. THEY BELONG TO THE STUDY OF THE MIND'S MORBID ANATOMY. But they ought to be accurately labelled. Voltaire will still be a wit, notwithstanding he is a scoffer. We may admire the brilliant spots and eyes of the viper, if we acknowledge its venom and call it a reptile."—R. A. WILLMOTT.

867 ABAILLARD ET HELOISE. ESSAI HISTORIQUE PAR M. ET MME. GUIZOT SUIVIS DES LETTRES D'ABAILLARD ET D'HELOISE, TRADUITES SUR LES MANUSCRITS DE LA BIBLIOTHÈQUE ROYALE PAR M. ODAOUL. Nouvelle edition entierement refondue. 8vo. Bound by AD. BERTRAND in fresh half crushed red levant morocco gilt, top edge gilt, others uncut. Paris, *Didier*, 1853

UNIQUE and LARGE PAPER. This admirable edition is EXTRA-ILLUSTRATED with nearly thirty plates, mostly portraits. Among them are the following:—Portrait of "M. Guizot," by C. Cook; portraits of "Madame Guizot," in two states, finished and unfinished; "Abélard," on India paper, engraved by E. Groux; "Heloise"; "Charlemagne"; "Abélard and Heloise," proof before letters: "Peter Bayle"; "Mirabeau," by Alex. Massard; "Shakespeare," engraved by J. Swaine; "Tête de Christ," etching by Dufrene; "With every bead I drop too soft a tear," painted by Westall, engraved by Heath; "John the Baptist," engraved by John; "Mary Magdalene," engraved by J. Rogers, after Guido; "Tête de St. Pierre"; "St. Jerome," by J. Fuseli, after Guido; "Moses and the Tablets of the Law," engraved by Voysard; "Virgil," by Salmon; "Heloise," by Ryley, engraved by Heath; "St. Bernard des Alpes"; "Cæsar," proof on India paper, engraved by Freeman; "Plato"; "Petrarch," engraved by Robt. Hart; "Racine," engraved by J. Collyer; "Chateaubriand"; "Des Cartes," engraved by W. Holl; "Lucien Bonaparte"; "Monument to Abélard and Heloise"; "Lord Byron."

868 ALFIERI.—Della Tirannide Libri Due di VITTORIO ALFIERI aggiuntovi La Catilinaria e la Giugurtina tradotte. Minimo, russia gilt, beveled sides, gold dentelle borders, gilt edges. Florence, 1860

Charming minimo edition of Alfieri's Utopian work in which the same views are advanced as in latter times in the "Contrat Social," and more or less by Henry George and the Socialists.

"REYNARD THE FOX," ALB. VON EWERDINGEN'S ILLUSTRATIONS—PETER SCHENCK'S EDITION OF 1752.

869 ALKMAR (Heinrichs von). REINEKE DER FUCHS mit Schonen Kupfern nach der Ausgabe von 1498 ins Hochdeutsche ubersetzet und mit einer Abhandlung, von dem Urheber, wahren Alter und grossen Werthe dieses Gedichte versehen von JOHANN CHRISTOPH GOTTSCHEDEN. *Profusely illustrated.* 4to. Handsomely bound by W. PRATT in Spanish calf gilt, edges gilt on red.

Leipzig *and* Amsterdam, *Peter Schenck*, 1752

RARE ORIGINAL EDITION, with BRILLIANT IMPRESSIONS of the illustrations, and one of the most sought after editions of "Reynard the Fox," on account, as Brunet states, of the 57 engravings of Alb. von Ewerdingen, and some by Fokke, illustrations which, while most exact from the standpoint of natural history, truthfully tell the subject of the various fables.

The original designs of this work were sold at the White Knight's sale in 1819, and were purchased by Mr. Hibbert for nearly £90 sterling, *i. e.*, $450.

Alkmaer lived at the end of the fifteenth century. Rollagen asserts that "Henry Alkmaer" was only a pseudonym of Nicholas Baumann, who revenged himself on the Duke de Juliers by writing the above as a satire on the manners of his time. It is certain that the "bas-allemand" edition of "Reinecke Voss" of Alkmaer was a translation of ancient Flemish versions, probably derived from the original French. Alkmaer, in his preface to the 1498 edition, says that he had—"traduit le present livre du Welche et du Français."

870 ALKMAR. Another copy of the same edition. 4to, half mottled sheep (some pp. stained).

871 ALMANACH DES DAMES pour l'an 1813. *Vignette title and plates, engraved by* FORSELL *after* GERARD DOUW, SEB. DEL PIOMBO, POUSSIN, *etc., one erotic.* Square minimo, calf gilt, inside gold tooling. Tubingen *and* Paris, 1813

872 AMOURS DE LA BELLE ROSINE, Aventures Curieuses d'une Jeune Fille de Quinze a Seize Ans. Small 8vo, sewed, uncut. EROTIC. Geneva, 1880

CHINA PAPER COPY OF THE "AMOURS OF HENRI QUATRE"—WITH THE PORTRAITS IN TWO STATES.

873 AMOURS DE HENRI IV. par M. DE LESCURE. *Illustrated with portraits of* HENRY QUATRE *and his mistresses,* GABRIELLE D'ESTRÉES, HENRIETTE D'ENTRAGUES, MARQUISE DE VERNEUIL *and* CHARLOTTE DE MONTMORENCY, PRINCESSE DE CONDE—IN TWO STATES, *before and after letters—rubricated title.* Small 8vo, sewed, uncut.

Paris, *Achille Faure*, 1864

No. 3 of 12 copies on CHINA PAPER, and out of a limited edition of 100 copies on "papier de Chine," "papier Chamois," and "grand Jésus vélin d'Angoulême."

874 AMUSETTES DES GRASSES et des Maigres contenant douze douzaines de Calembourgs avec les Fariboles de M. PLAISANTIN les Subtilités de la COMTESSE TATION et les

Remarques de l'ABBÉ VUE redigée par une Société de Caillettes. *Engraved title and front. in fac-simile.* Small 8vo, paper, uncut. Paris, *au cap de Bonne Esperance, n. d.*

RARE, EROTIC and LIMITED REPRINT of 200 copies on Holland paper, of which this is No. 196.

875 ANECDOTES PIQUANTES de BACHAUMONT, MAIROBERT, etc., pour Servir à l'Histoire de la Société Française, a la Fin du Règne de LOUIS XV. (1762–1774) avec des Notes et un Table Bio-Bibliographique publiées par JEAN GAY, Membre de l'Institut National de Genève. *Etched front. by* J. CHAUVET. Thick small 8vo, sewed, uncut. Brussels, *Gay et Douce*, 1881

LIMITED EDITION, on "papier vergé." These piquant anecdotes are full of matters erotic, scandalous, dramatic, etc., which owe their birth to Piron, Voisenon and many other 18th century wits, as well as the above-named. The Bio-Bibliographic Index at the end is full of interesting details.

INTRIGUE UNDER HENRY QUATRE AND LOUIS TREIZE—BOUND BY DEROME.

876 ANQUETIL (Louis Pierre). L'Intrigue du Cabinet sous HENRI IV. et LOUIS XIII., terminée par la Fronde. 4 vols. small 8vo, yellow calf gilt, red edges, by DEROME. Paris, 1780

VERY RARE. This was the Hamilton Palace copy, and was priced £3 in Robson and Kerslake's catalogue, May, 1883. Mr. Pene du Bois paid $25 for it. Full of curious particulars of the contentions of the Frondeurs and Mazarins, as well as of the relations existing between Henri IV. and Gabrielle d'Estrées, and affairs, not to be found elsewhere, of Marie de Médicis, Richelieu, Louis XIV., Mazarin, Urbain Grandier, Condé, Baradas, etc.

AMOURS OF ANNE OF AUSTRIA.

877 ANNE D'AUTRICHE, Les Amours de—Nouvelle Edition Revue et Corrigée. 12mo, sewed.
[Paris,] A Londres, *aux depens de la compagnie*, 1738

EXTREMELY RARE, and suppressed. Anne of Austria, wife of Louis the Thirteenth and mother of Louis the Fourteenth, was one of the most libidinous Queens who sat upon the throne of France.

878 ANNÉE GALANTE—ou les Intrigues Secrètes du MARQUIS DE L * * *. Minimo, sewed, uncut.
Cologne, *chez Pierre Marteau, n. d.*

EROTIC and RARE.

879 ANNULAIRE AGATHOPEDIQUE ET SAUCIAL. *Numerous very facetious woodcuts.* Large 8vo, half morocco gilt, top edge gilt, others uncut.
Brussels, *imprimé par les presses iconographiques à la Congrève de l'Ordre des Agath* ∴, *chez a Labrone et Compagnie, cycle IV.*, [*n. d.*]

RARE. With the autograph signature of "A. J. Odell" on the title. This volume relates to the cuisine, the porcine, and is a burlesque on the Freemasons and secret societies generally.

PIETRO ARETINO—LIMITED EDITIONS.

880 ARETINO.—Les Ragionamenti ou Dialogues du Divin PIETRO ARETINO—Texte Italien et Traduction Complète par le Traducteur de "Dialogues de LUISA SIGEA." *Portrait.* 6 vols. small 8vo, sewed, uncut. Paris, 1882

VERY EROTIC and LIMITED EDITION of 100 copies, for "Isidore Liseux et ses amis." The portrait is by Titian, and engraved by E. Burney after Marc Antonio's celebrated print, a copy of which sold for £1,000, *i. e.*, $5,000. This edition is arranged in six volumes, as follows—I. La Vie des Religieuses; II. La Vie des Femmes Mariées; III. La Vie des Courtisanes; IV. L'Education de la Pippa; V. Les Roueries des Hommes; VI. La Ruffianerie. This set is No. 4 of the "Musée Sécret du Bibliophile."

"He [Aretino] began to write prose and verse satires, indelicate dialogues, heroic cantos, sonnets, comedies, besides an immense quantity of letters, which he addressed to all the princes, great men and ladies of his time, sometimes flattering them or praising himself, and at others even threatening them with the lash of his satire; and from them all he received presents, which enabled him to lead a dissolute life. He had the impudence to style himself 'Il Divino Aretino,' and boasted that he was the scourge of princes. . . . . He died suddenly in Venice, in 1557, by overturning his chair in an immoderate fit of laughter at hearing an indecent story of his two sisters, who led a life as infamous as his own."—ROSE.

881 ARETINO.—Dialogues du Divin PIETRO ARETINO Entierement et Litteralement Traduits pour la Première fois. 6 vols. minimo, sewed, uncut. Paris *et* Londres, 1879–80

The "première partie," 3 vols., is the Isidore Liseux Edition, limited to 350 copies. The "seconde partie" has the imprint "A Londres."

882 [ARLES DE MONTIGNI.] THERESE PHILOSOPHE ou Mémoires pour Servir à l'Histoire du P. DIRRAG et de MADEMOISELLE ERADICE. Small 8vo, sewed, uncut. La Haye, n. d.

RARE, and based on the Father Girard and Catherine Cadière scandal. The authorship of this celebrated erotic novel has been attributed by Barbier to Arles de Montigni, and who, according to the Abbé Sepher, was sent to the Bastille for eighteen months as its author. The Marquis de Sade claimed it was written by the Marquis D'Argens.

THE "MELUSINE" OF JEHAN D'ARRAS—LIMITED EDITION, BOUND BY HARDY.

883 ARRAS (JEHAN D'). MELUSINE—Nouvelle Edition, conforme à celle de 1478, revue et corrigée avec une Préface par M. CH. BRUNET, Inspecteur Général, chef de Bureau au Ministère de l'Intérieur. Minimo. Bound by C. HARDY, of Paris, in crushed red levant morocco, inside dentelle gold borders, rounded corners, edges gilt on marble. Paris, *P. Jannet*, 1854

LIMITED EDITION of the Bibliothèque Elzevirienne printed by Guiraudet and Jouaust on the text of that of—"Maistre Steinschafer, natif de Suinfurt, en la noble cité de Genève, l'an de grâce 1478, au mois d'aoust." "Melusine" was one of the most famous fifteenth century French romances.

884 ASSELINEAU (Charles). Les Sept Péchés Capitaux de la Littérature et le Paradis des Gens de Lettres. *Portrait by* LEOPOLD FLAMENG. Bound by V. CHAMPS, in half crushed brown levant morocco, the back gold tooled and inlaid with red morocco, rounded corners, top edge gilt, others uncut, cover bound in.

Paris, *Alphonse Lemerre*, 1872

CHARMING EDITION, printed on thick toned paper by J. Claye.

SEVENTEENTH CENTURY FACETIOUS ADVENTURES, BOUND BY CAPE.

885 AVANTVRES (Les), DV BARON DE FÆNESTE, Comprinses en Quatre Parties—les Trois Premières Reveues, Augmentées et Distinguees par Chapitres : ensemble la Qvatriesme Partie Nouvellement Mise en Lumiere. Le tout par le mesme Avthevr. Small 8vo. Bound by CAPÉ, in crushed red levant morocco extra, dentelle gold inside borders, edges gilt.

Av Dezert, *imprimé aux despens de l'autheur*, 1630

VERY RARE, FACETIOUS and CURIOUS. This is the complete original edition of this excessively scarce work. It has gold margins, is "temoins" and is bound by that distinguished French binder, Capé. Morgand and Fatout, in their 1882 catalogue, asked for a copy of the above (No. 2757) 1,600 francs.

886 BALZAC (HONORE DE).] PHYSIOLOGIE DU MARIAGE, ou Méditations de Philosophe Eclectique sur le Bonheur et le Malheur Conjugal publiées par "UN JEUNE CÉLIBITAIRE." 2 vols. 8vo. Bound by "TRIOULLIER SR. DE PETIT-SIMIER," in crushed dark blue levant morocco gilt, inside gold borders, rounded corners, top edges gilt, others uncut.

Paris, *Levavasseur*, 1830

VERY RARE and ORIGINAL EDITION of this celebrated work on marriage, by the celebrated author of the "Contes Drolatiques."

ORIGINAL EDITION OF "CESAR BIROTTEAU," BY BALZAC.

887 BALZAC. Histoire de la Grandeur et de la Decadence de Cesar Birotteau, Parfumeur, Chevalier de la Légion d'Honneur, adjoint au Maire du 2e Arrondissement de la Ville de Paris; Nouvelle Scène de la Vie Parisienne. 2 vols. in 1. 8vo, half calf. Paris, *chez l'editeur*, 1838

RARE and ORIGINAL EDITION. At the end of the volume are some pages of prospectus of Balzac's works, among which to appear in 1838 is—"les Cent Contes Drolatiques colligez ez Abbaies de Tourayne et miz en lumière par le Sieur de Balzac."

888 BALZAC. Les Fantaisies de Claudine. Minimo, half blue morocco gilt, totally uncut. Paris, *Eugene Didier*, 1853

RARE. From the library of F. A. Dufour, with his library stamp on the half-title.

889 BANVILLE (Theodore de). La Lanterne Magique—Camées Parisiens, la Comédie Française. *Front. by* G. ROCHEGROSSE. Small 8vo, sewed, uncut. Paris, 1883

RARE FRENCH WORK ON BEAU BRUMMELL—BOUND BY LORTIC.

889* BARBEY D'AUREVILLY (J. A.). Du Dandysme et de G. BRUMMELL. Square minimo. Elegantly bound by LORTIC FRÈRES, in crushed citron levant morocco gilt, inside dentelle gold borders, rounded corners, edges "temoins" and gilt on marble. Caen, *B. Mancel*, 1845

EXCESSIVELY RARE work on Dandyism and the celebrated Beau Brummell. It is the first of Barbey d'Aurevilly's facetious volumes. Dedicated to Monsieur César Daly, editor of the "Revue de l'Architecture." The reliure is a very handsome specimen of Lortic's best work.

890 BAUDELAIRE (Charles). Les Fleurs du Mal, précédées d'une notice par THÉOPHILE GAUTIER. *Portrait.* Small 8vo, half calf, gilt. Paris, 1880

891 BATAILLE (Louis) *et* FEUGERE (Henri). Le Cornac, Comédie en Trois Actes. Small 8vo, sewed, uncut. Paris, 1885

THE CELEBRATED AND ALMOST UNIQUE "GRAND BANQUIER" BOUND BY PARISOT.

892 [BARREME (FRANÇOIS)]. | LE LIURE DES MONNOYES ETRANGERES | ou | LE GRAND BANQUIER de France | Dedie a MONSEIGNEUR COLBERT. | *Engraved title and other curious illustrations.* Small 8vo. Bound by PARISOT of Paris in crushed red levant morocco, extra gilt, rounded corners, inside gold dentelle borders, edges gilt on marble.

[Paris], *par Barreme au bout du Pont neuf, n. d.*

ALMOST UNIQUE and ORIGINAL EDITION of the "Livre des Monnoyes Etrangeres," a work of 250 pages which was left in the above state, and was published later in another form, with considerable additions, under the title of "Comptes Faits."

Only one other copy is known, and that in the Bibliothèque Nationale at Paris. A parallel can be drawn between this unique volume and that of the extremely rare "Le Patissier" of the Elzevirs.

But little is known of François Barreme, who flourished at the end of the seventeenth century. He was an accountant and a poet. In the "Magasin Pittoresque" of 1852—a copy of which accompanies the volume—is given a four-page interesting account of Barreme, with illustrations from the above extremely rare but almost forgotten work. Yet the phrases, "He is a true Barreme," and "He counts like Barreme," are proverbial expressions in France to this day.

Francois Barreme was born at Lyons about 1640. There is no knowledge of his first mathematical studies, but it is known that he traveled before coming to Paris. We learn from his own statement that after having been to Rome and nearly over the entire Mediterranean, he found himself in Maltese waters. There he was attacked by a corsair coming from Toulon and commanded by a certain Captain Jacques. Notwithstanding the fact that his vessel was entirely manned

[FAC-SIMILE REPRODUCTION OF THE ENGRAVED TITLE-PAGE OF THE ALMOST UNIQUE AND ORIGINAL EDITION OF "LE GRANDE BANQUIER DE FRANCE" BY FRANCOIS BARREME, AND BEING NO. 892 OF THE "PENE DU BOIS COLLECTION."]

by Frenchmen, Captain Jacques deemed it necessary to treat the ship as if she had come from the coast of Barbary. All was given up to pillage. Barreme, who would not submit tamely to an outrage which would either ruin him or destroy his credit, resisted the enemy and received a terrific sword cut, the scar of which he bore for ever after. He would inevitably have lost his life in attempting to save a precious valise containing letters of credit on Leghorn if a gentleman named Beaumartin had not arrested a second stroke of the deadly sabre. This event happened on St. Martin's Day, but the exact calculator has not fixed the date of his unhappy encounter with Captain Jacques so well as to enable us to make anything but conjectures concerning the precise period he visited the commercial cities of Italy and probably various other seaports of Europe.

In 1668 we find Sieur Barreme married, settled in Paris, and living at the extremity of the Rue Dauphine, near the Pont-Neuf. He made his calculations, revised those of merchants, kept books according to a system of double entry, and wrote verses in his leisure moments. It must be known that Barreme's great passion was poetry, and above all the composing of acrostics. He made them for King Louis Quatorze, for Colbert, and even for De La Reynie. They were most assuredly the verses of a good calculator, for it was by the aid of his "Stances Chretiennes" that he obtained a profitable privilege for his "Comptes Faits." He narrates the circumstances of this memorable event, and at the same time allows us to see in what naïve estimation the mathematician held the poet and the stanzas addressed to the King. This occurred in the year 1668:—

"On Friday, the 27th of January, six days before the King left for the 'Franche Comte,' His Majesty, being at Paris in the Louvre, I knelt before him and presented to him, on vellum, my 'Stances Chretiennes et Royales,' supplicating him very humbly to accord me the privilege for them and the books of the 'Comptes Faits' for public sale. He took the book, and after having read four lines, gave it to Monsignor the Duke de Saint Aignan, saying these words:—'I accord it, provided that is good.' The next day I gave myself the honor of going to salute Monsignor the Duke de Saint-Aignan in his apartment in the old Louvre, and having asked him if he had had patience to read the stanzas I had presented to His Majesty on the preceding day, he answered me that it was easy to have patience to read beautiful and good things."

The works of Barreme, so poorly and coarsely printed in these tines, were first published in an elegant and correct style and always with a certain amount of costliness. The one from which we have taken the curious engraving reproduced herewith was very expensive in production at the date of its origin. Bearing in mind the minute care then given to certain details, it can be supposed that this engraved title represents a portrait of the author of the "Comptes Faits," and this gives it iconographic value. Without doubt the personage who holds the letter of exchange is his son N. Barreme, or perhaps his son-in-law.

We have already spoken of the strange passion of Barreme for poetry. In fact he did not content himself with composing the "Stances Chretiennes et Royales" which obtained his privilege for him, he also addressed his effusions to all the high functionaries of the Court, as well as to all whose names were noted in finance. The "Vessel of State," for instance, which figures at the end of each of his sections of the "Grand Banquier de France," and which is also intended to recall the arms of France, gives place to two most burlesque quatrains in honor of De La Reynie who had been the companion of the celebrated Regnard in Lapland, and afterwards became one of the ministers highest in favor with Louis XIV.

The fortress surrounded by symbolical bastions, which is also inserted in the book, depicts the capital of France. Barreme's work, according to the "Magasin Pittoresque," appeared in February, 1687, yet the author was obliged to leave it incomplete. He died in Paris, 1703, without being able to finish "Le Grand Banquier de France," of which the above copy is almost unique, one other only being known, as stated above, and which is in the Bibliothèque Nationale at Paris.

"WOMEN AND THE SWORD"—ILLUSTRATED BY MEISSONIER, LIMITED EDITION, AND BOUND BY AMAND.

893 BEAUMONT (E. de). L'ÉPÉE ET LES FEMMES. *Elegantly printed from large type on superfine paper, with five full-page plates in photogravure after the* ORIGINAL DESIGNS *by* E. MEISSONIER, *made expressly for the author, and numerous vignettes.* Large 4to. Bound by AMAND in blue crushed levant morocco, top edge gilt, others uncut, covers bound in. Paris, *Jouaust*, 1881

EDITION LIMITED TO 500 COPIES. The edition was bought up by collectors and amateurs for the fine series of illustrations after designs by Meissonier, which were executed expressly as a matter of friendship for the author.

THE "CHANSONS" OF BERANGER—ORIGINAL EDITION AND SPLENDIDLY BOUND BY THOUVENIN.

894 BERANGER (M. J. P. DE). CHANSONS. 2 vols. minimo. Bound by THOUVENIN in dark blue morocco, extra gilt, inside gold borders, edges gilt (foxed somewhat). Paris, *chez les marchands de nouveautes*, 1821

VERY RARE, ORIGINAL EDITION AND PRINTED BY FIRMIN DIDOT.

The fac-simile illustration of the reliure on this number is the same as that given in the "American Book Maker" of February, 1887, as one of the best examples of Thouvenin's binding in this country. Mr. Ingersoll Lockwood, in his essay on "Bookbinding as an Art and an Industry," says:—

"These latter-day Romans [the Republicans of the First French Revolution] cried out for Spartan simplicity. They fell upon the sumptuous bindings and destroyed them as things to be hated. True, they must have books, but henceforth let them be clothed in republican simplicity, sheep or calf. And such were, in fact, the books of the Revolution. In the place of delicate fillet, dentelle, floral or geometrical tooling, popular taste called for and got the Phrygian cap, the fasces of the lictor, sword and torch scales, and even a full-length figure of Liberty herself. With the establishment of the Directory there was a return to emblems of quite another genre—the frivolous and gallant, the meretricious and erotic. At this period it was that the Bradel binding (boards) took its rise in France. This half-binding could never succeed in winning for itself in France that popularity which it was later destined to gain and hold in England and America.

"Turning from this period of utter sterility in the art of book decoration, the First Empire attracts attention through the work of its binder, the elder Bozérian. Like the period in which he was active, his work is gaudy, heavy and lacking in taste; but he marks the dawn after the long night, and anything is preferable to that wretched iconoclasm which hates art because it is bright and beautiful. The younger Bozérian, of the Restoration, even surpassed his brother in the production of profusely gilded covers. He has been called the 'Brummell of Fine Bindings'; but the one fact that will ever secure him a place in the book-lover's calendar is that Thouvenin was his pupil.

"Thouvenin, like the two Bozérians, was not a great artist, but he was original. He was a man enamored of his art, his treatment of which at times was delicate and refined. He was only too willing to turn back to the great masters, but the public loved glitter and display. On this page [of the "American Book Maker," February, 1887] will be found two specimens [*i. e.*, of this "Beranger" and "Poesies de Clotilde," *vide supra*] of Thouvenin's tooling. They prove conclusively that this beautiful art, which had been sick

unto death a quarter of a century before, was now at least convalescent. The tooling of the back of the larger volume especially is refined and tasteful.

"The position of Thouvenin was peculiar, but not infrequent in the world of art. He was really not in sympathy with the art methods which his patrons in particular and the public in general forced him to follow. Thouvenin would gladly have restored the glorious traditions of French book decoration, just as he did the finish and solidity of Derôme's bindings, which had been during the Revolution supplanted by cheap, flimsy work. But there were two repellent forces at work, two counter-currents which were ever ready to bear Thouvenin away from his purpose. The first was the prevailing fashion to imitate English binders, although in reality superior work was done in Paris, and the second was the craze of the romanticists, to whom a stamp in gilt of a cathedral door was more pleasing than a gold tooling by Le Gascon. In his poem on book-binding, published in 1822, Lesné, whose poetry was no better than his binding, has this couplet on the subject of Anglophobia:

'Cet artiste amateur détruisit la folie
De regarder l'anglais avec idolâtrie.'

"The reference was to Bozérian, but it is no truer for that. Lesné also opened fire upon Dibdin. the bibliophile, for his strictures upon Thouvenin's tooling. Dibdin was on the side of the plaque cutters. He accused the elder Bozérian of being too much infatuated with gold tooling, and found fault with Thouvenin for working with irons heated in fiery ovens. No doubt Thouvenin would have been only too glad to depend upon his *petits fers;* but what can one artist do when the public cry out for the stamp of a Gothic cathedral upon a book? It means for the artist either stamp work or starvation. Thouvenin died in 1834."

ORIGINAL EDITION OF THE "CHANSONS NOUVELLES" OF BERANGER—BOUND BY AMAND.

895 BÉRANGER. CHANSONS NOUVELLES et Dernières de P. J. DE BÉRANGER, dédiées a M. LUCIEN BONAPARTE. Small 8vo, half blue crushed levant morocco gilt, top edge gilt, others uncut. Paris, *Perrotin*, 1833

ORIGINAL EDITION, and bound by Amand.

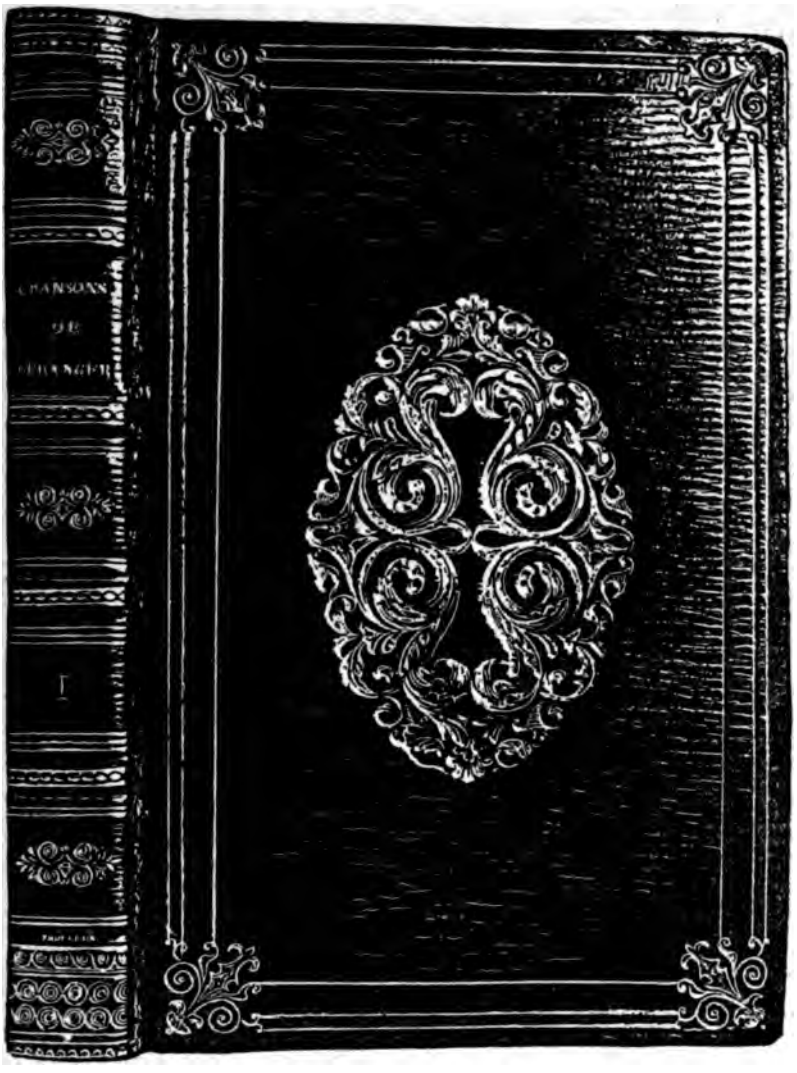
896 BÉRANGER. Songs of, done into English Verse by WILLIAM YOUNG. Small 8vo, cloth, uncut.
London, *Blackwood & Sons*, 1878

897 BERAT (FRÉDÉRIC). CHANSONS, PAROLES ET MUSIQUE. *With illustrations by* T. JOHANNOT, RAFFET, BIDA, GENDRON, LANCELOT, MOUILLERON, E. LEROUX, PAUQUET, A. MURSAUD, GRENIER, C. NANTEUIL, GERARD SEGUIN *and* H. POTTIN, *engraved on wood by* JARDIN—*with portrait of the author, engraved by* AUGUSTE BLANCHARD *after* VICTOR POLLET. 8vo, yellow calf gilt, inside gold borders, edges gilt (binding stained slightly).
Paris [1850]

VERY SCARCE. The celebrated French composer, Berat, was born in 1800 and died in 1855.

898 BEVERLAND.—La Peche Originale, traduit Librement du Latin d'ADRIEN BEVERLAND par J. FRÉDÉRIC BERNARD. Réimpression sur l'Edition la plus Complète de 1741, notice Bio-Bibliographique par "un Bibliophile." Small 8vo, sewed, uncut. Paris, 1868

No. 98 on Holland paper of a limited edition of 237 copies.



["Chansons de Béranger," Paris, 1821. Gold Tooling by Thouvenin. Number 894 of the Pene du Bois Collection.]

"VARIETES HISTORIQUES ET LITTERAIRES"—CURIOUS AND EROTIC REPRINTS.

899 BIBLIOTHÈQUE ELZEVIRIENNE. — Variétés Historiques et Littéraires Recueil de Pièces Volantes Rares et Curieuses en Prose et en Vers Revues et Annotées par M. EDOUARD FOURNIER. 10 vols. small 8vo, cloth, uncut. Paris, *P. Jannet, etc.*, 1855–63

Printed by Jouaust, and a limited edition on "papier vergé." This series consists of reprints of very rare, early, erotic, curious and historical tractates, many by forgotten authors, and all edited by the celebrated litterateur Edouard Fournier.

TOUCHATOUT'S SATIRICAL AND REPUBLICAN HISTORIES OF THE KINGS AND EMPERORS OF FRANCE.

900 BIENVENU (CHARLES LEON) — "TOUCHATOUT," HISTOIRES TINTAMARRESQUES, *i. e.*:—

I. HISTOIRE DE FRANCE TINTAMARRESQUE depuis les Temps les plus Reculés jusqu'à Nos Jours. *Illustrated by* G. LAFOSSE, *with the assistance of* DRANER, A. GILL, P. HADOL, A. LE PETIT, ROBIDA, *etc.*

II. HISTOIRE TINTAMARRESQUE DE NAPOLEON III. *Profusely illustrated.* Paris, 1877

III. LA DÉGRINGOLADE Impériale—Seconde Partie de l'Histoire Tintamarresque de NAPOLEON III. *With illustrations by* G. LAFOSSE, *mostly colored full page.* Paris, 1878

TOGETHER 3 vols. Large 8vo, half red morocco, gilt, top edges gilt. Paris, 1877, *etc.*

Touchatout is one of the most honest French journalists and authors. He believes in the Republic. In the above works, as well as in his writings in the "Charivari," "Figaro" and other journals of the same order, he has ridiculed and made into a veritable burlesque the Monarchists, both Legitimist and Orleanist—and particularly the Imperialists, whose "Man of Sedan," M. Badinguet, has been the principal target for satirical digs from his vitriol-tipped pen.

901 BIGARURE (La), ou Meslange, Curieux, Instructif et Amusant de Nouvelles, de Critique, de Morale, de Poesies, et autre Matières de Littérature, d'Evenements Singuliers et Extraordinaires, d'Aventures Galantes, d'Histoires Secrettes et de plusieurs autres Nouveautés Amusantes avec des Réflexions Critiques sur chaque Sujet. Vols. 2, 5, 8, 9 and 10. Small 8vo, paper, uncut. La Haye, 1750–51

EROTIC and VERY RARE.

902 BIJOU DES DAMES. *Plates by* BLANCHARD (one torn). Minimo, old morocco, gilt. Paris, 1808

903 [BLACKFORD (Henrietta Ely)], *i. e.*, "Fanny Lear." Le Roman d'une Americaine en Russie, accompagné de Lettres Originales. Thick small 8vo, boards, rough edges.
Brussels, 1875

LIMITED EDITION, on thick Holland paper. "Fanny Lear," who died last year, was a Philadelphian.

"The culmination of her romance was in Russia, in connection with the Grand Duke Nicholas Constantinowich, the nephew of the Czar, whom she met in St. Petersburg. He was a weak-minded youth, and purloined a part of the Crown jewels for her to wear at a ball. He brought the jewels from Russia to Paris, where they were living. He was compelled to desert her, and in revenge, with the aid of some writer, she published a scandalous book entitled 'Le Roman d'une Americaine en Russie.' For this she was expelled from Paris."—*New York Times.*

904 BLESSEBOIS (Pierre Corneille) le Lion D'Angélie suivi du Temple de Marsias. Small 8vo, paper, uncut.
Paris, *Gay*, 1862

EROTIC. Only 115 copies printed, the above being No. 94.

905 BLONDEAU.—DICTIONNAIRE EROTIQUE Latin-Français par NICHOLAS BLONDEAU, avocat en Parlement, Censeur des Livres et Inspecteur de l'Imprimérie de Trevoux (XVIIIe Siècle) Édité pour la Première Fois sur le Manuscrit Original avec des Notes et Additions de FRANÇOIS NOËL, Inspecteur Général de l'Université, Précédé d'un Essai sur la Langue Erotique par le Traducteur du Manuel d'Erotologie de FORBERG. Thick small 8vo, paper, uncut.
Paris, *Isidore Liseux*, 1885

No. 240 of 375 copies on Holland paper of the limited edition of this very erotic volume, which is a philological curiosity.

906 [BLOUET (Paul)], *i. e.*, "Max O'Rell." John Bull and his Island. Small 8vo, fresh cloth. N. Y., 1884

907 BOCCACCIO.—CONTES DE BOCACE, Traduction Nouvelle, Augmente de divers Contes et Nouvelles en Vers imités de ce Poete Célèbre, par LA FONTAINE, PASSERAT, VERGIER, PERRAULT, DORAT et autres; et Enrichie de Notes Historiques sur les Principaux Personnages que BOCACE a mis sur la Siene, et sur Usages Observés dans le Siècle ou il Vivoit par A. SABATIER DE CASTRES. *With portraits, engraved titles and numerous plates after or by* GRAVELOT, COCHIN, MAILLET, *etc.* 10 vols. minimo, mottled sheep. Paris, 1801

RARE EDITION and excellently illustrated.

908 BOCCACCIO. Il Decameron, tratto dall' Ottimo Testo Scritto da FRANCESCO D'AMARETTO MANELLI sull Originale dell' Autore. 5 vols. square minimo, sewed, uncut.
Venice, *Vitarelli*, 1813

VERY SCARCE EDITION, and reprint of that of Lucca, 1761. With portrait of Boccaccio by G. A. Zuliani.

EARLY EDITION OF BOILEAU'S SATIRES—BOUND BY HARDY-MENIL.

909 [BOILEAU.] SATIRES DV SIEUR D***. *Engraved frontispiece, vignette title, head and tail pieces.* Minimo. Bound by HARDY-MENIL, in crushed red levant morocco gilt, inside gold borders, rounded corners, edges gilt on marble.
Paris, 1669

VERY RARE and ruled with red ink. This is the fourth original edition, and contains more than those which preceded it, as well as the—"Discovrs au Roi." It has vignette cuts, fleurons, etc.

910 BONNAFFÉ (Edmond). Physiologie du Curieux. *Rubricated title and printer's mark.* Small 8vo, sewed, uncut.
Paris, 1881

No. 444 on "papier vergé de fil" of LIMITED EDITION of 600 numbered copies.

911 BOYER DE SAINTE-SUZANNE (Le Baron de). NOTES D'UN CURIEUX. 4to. Bound by E. ROUSSELLE, in half dark green levant morocco, top edge gilt, others uncut.
Monaco, 1878

No. 241 of a LIMITED EDITION of 300 numbered copies of this curious work, which includes the following subjects:—"Lettre à un Curieux de Curiosités"; "les Acteurs et le Théâtre chez les Romains"; "Inventaire du Cardinal Mazarin"; "les Administrateurs sous l'Ancien Régime"; "les Tapisseries Tissées de Haute ou Basse Lisse"; "Lettres Inédites de Charles Nodier à Jean de Bry"; "Dernière Lettre du Général A. de Beauharnais."

912 BRAZIER (Nicolas). Chroniques des Petits Théâtres de Paris, Réimprimées avec Notice, Variantes et Notes par GEORGES D'HEYLLI. 2 vols. thick small 8vo, vellum paper, totally uncut.
Paris, *Ed. Rouveyre et G. Blond*, 1883

LIMITED EDITION on "papier vergé" with new rubricated titles, as well as fac-simile titles of the 1837 edition of this rare work, which is both dramatic and facetious.

LARGE PAPER COPY OF JESSE'S LIFE OF BEAU BRUMMELL.

913 BRUMMELL.—THE LIFE OF GEORGE BRUMMELL, Esq., commonly called BEAU BRUMMELL. By CAPTAIN JESSE. Revised and Annotated Edition from the Author's own interleaved copy. *With forty portraits in color of* BRUMMELL *and his contemporaries.* 2 vols. thick large 8vo, boards, totally uncut. London, 1886

LARGE PAPER and No. 30. ONLY ONE HUNDRED and FIFTY numbered COPIES of this fine edition printed—ONE HUNDRED for ENGLAND and FIFTY for AMERICA.

This re-issue of Jesse's "Life of Beau Brummell," which has been a scarce book for a long time, contains a quantity of new matter now published for the first time, collected by the author, but which it was not deemed fitting to insert in former editions. Many notes have also been added, as well as forty illustrations, after Dighton and others, of contemporaries of Brummell.

914 BRUMMELL. Another copy of the same. 2 vols. thick large 8vo, fresh cloth, top edge gilt, others uncut.
N. Y. (London), 1886

Limited edition of 500 copies, printed from type, for sale in England and America.

915 BURTY (Philippe). Maitres et Petits Maitres. Small 8vo, sewed, uncut. Paris, 1877

EXTREMELY RARE ORIGINAL EDITION OF THE AMOROUS HISTORY OF THE GAULS.

916 [BUSSY RABUTIN (Roger, *Comte de*).] Histoire Amoureuse des Gaules. Minimo, old calf. A Liege, *n. d.*

EXTREMELY RARE. This is the first edition of this celebrated volume of erotica and was so proved to be by an article in "Le Livre." On the title the author's name is given in MS. as—"Messire Roger de Rabutin, Comte de Bussy." This was the Odell copy and has that collector's signature on title. The key to the names of the characters will be found on the leaf after the title.

This work, which has been described as worthy of Petronius Arbiter, was written for the author's mistress, the Marquise de Montglas. He describes the gallant adventures and intrigues of the great people of his own time, not forgetting his cousin, Madame de Sévigné.

917 GAILLY (JACQUES DE).] DIVERSES PETITES POESIES DV CHEVALLIER D'ACEILLY. Minimo. Elegantly bound by HARDY-MENIL in red crushed levant morocco, super extra gilt, inside gold dentelle borders, rounded corners, edges gilt on marble. Paris, *Andre Cramoisy*, 1667

VERY RARE. Original edition of these charming poems with the genuine title, which was replaced in the larger number of copies, where the words "et se donnent au Palais," were suppressed in consequence of being considered a serious imprint. Didot, in his Catalogue of the 1878 sale (No. 358), says that only three copies of the original edition were with the genuine title, and that Charles Nodier, when he edited a new edition of this charming poet's works, could neither procure nor see a copy. The Didot example in old morocco sold for 157 francs. The above, in perfect condition, is in a superb binding by a celebrated house of Parisian relieurs.

918 CANONGE (L. Placide). Maudit Passeport, ou les Infortunes d'une Drogue. Small 8vo, sewed (foxed).
New Orleans, 1840

VERY RARE. Placide Canonge is one of the editors of "L'Abeille de la Nouvelle Orleans," the oldest French newspaper in this country. He is a writer of great merit, and is thoroughly appreciated in France. Canonge would have been a famous American if he had written in English, but Mr. Cable had never heard of him when he wrote about the Creoles of Louisiana.

919 CAREL (A.). Folles de leur Corps. *With illustrations by* HOPE, *printed in pink, also the title—other cuts, mostly facetious.* 4to, fancy paper cover, uncut.
Paris, *Ed. Monnier*, 1884

A very curious work, somewhat erotic.

920 CARNET D'UN MONDAIN GAZETTE PARISIENNE, Anecdotique et Curieuse, par "ETINCELLE." *With facetious illustrations by* A. FERDINANDUS, *the plates colored.* 8vo, sewed, uncut. Paris, *Ed. Rouveyre et G. Blond*, 1882

FACETIOUS and CURIOUS.

921 CARRÉ (Fabrice). Flagrant Delit—Comédie en un Acte. Small 8vo, sewed, uncut. Paris, 1885

922 CARROSSES (Les), a Cinq Sols, ou les Omnibus du Dix-septième Siècle. Small 8vo, sewed, uncut.
Paris, *Firmin-Didot*, 1828

LARGE PAPER, limited edition on Holland paper of a very few copies, and printed for the "Société des Bibliophiles Françaises." Presentation copy from the author, *vide* MS. on cover.

923 CASANOVA (Jacques de Seingalt). A Collection of 48 steel engravings in illustration of his very facetious Memoirs. (48)

EROTIC AND RARE. Casanova's Memoirs, to which the above are illustrations, transcend in interest those of all other adventurers from Gil Blas downwards, with the added merit of being genuine and not fictitious. Accomplished, generous and of an audacity that never failed him in the most critical moments, he visited every Court of Europe, conversed with the most famous men, and intrigued with women everywhere. He relates all these transactions with a cynical precision that is sometimes frightful, and only to be forgiven in favor of the terseness of the style and the brilliancy of the narrative.

UNIQUE COPY OF "LE DIABLE AMOUREUX," AND BOJND BY TRIOULLIER.

924 CAZOTTE (JACQUES). LE DIABLE AMOUREUX. ROMAN FANTASTIQUE PAR J. CAZOTTE, précédé de sa Vie, de son Procès, et de ses Prophéties et Revelations par GÉRARD DE NERVAL. *Illustrated with* 200 *designs by* EDOUARD DE BEAUMONT. 8vo, fresh half dark blue crushed levant morocco gilt, top edge gilt, others uncut, by "TRIOULLIER SR. DE PETIT-SIMIER."
Paris, *Leon Gaurvet*, 1845

UNIQUE COPY of this very rare edition, which is priced as high as 60 francs in Paris in boards. The above is unique, having, in addition to de Beaumont's charming woodcuts, three portraits of Cazotte, as well as a set of plates in two states.

Cazotte's early life was spent among the Jesuits, to which order he ceded his estates in the Isle of Martinique. After becoming an Illuminé and Martinist he brought an action against the Order of Jesus for the recovery of his property. It was Cazotte who prophesied in 1788, at a reception, before the French Revolution, the untimely fate that would befall, during the reign of terror, many of his auditors of the "haut monde."

"'Le Diable Amoureux,' donné par l'auteur comme une nouvelle emprunté de l'Espagnol, est un conte tiré de sa seule imagination. L'esprit et la grâce, la vivacité et le naturel de la narration sont les qualités."—VAPEREAU.

925 CENT NOUVELLES NOUVELLES (Les), suivent les Cent Nouvelles contenant les Cent Histoires Nouveaux, Qui sont moult plaisans à raconter en toutes bonnes Compagnies; par Maniere de Joyeusete. 2 vols. minimo, sprinkled calf gilt, inside gold borders, gilt edges, by "PETIT SUCCR. DE SIMIER."
A La Haye, *chez P. Gosse et J. Neaulme*, 1733

RARE, from the library of and with the heraldic book-plate of "Thos. Forrest Betton."

Sir Walter Scott in "Quentin Durward" thus speaks of Louis XI. and the above work: "He [Louis] even mingled in the comic adventures of obscure intrigue with a freedom little consistent with the habitual and guarded jealousy of his character, and he was so fond of this species of humble gallantry that he caused a number of its gay and licentious anecdotes to be enrolled in a collection well known to book-collectors, in whose eyes (and the work is unfit for any other) the right edition is very precious."

926 CENT RECETTES (Les), de Mlle. Françoise. Thick 4to, paper, uncut. Paris, *Paul Ollendorff*, 1886

This volume of choice cooking receipts is printed in large type on thick paper.

DON QUIXOTE—ILLUSTRATED BY TONY JOHANNOT—ORIGINAL EDITION.

927 CERVANTES SAAVEDRA (Michael de). L'Ingenieux Hidalgo Don Quichotte de la Manche, traduit et Annoté par LOUIS VIARDOT. *Profusely illustrated with the humorous and characteristic wood engravings of* TONY JOHANNOT. 2 vols. large 8vo. Bound by H. CRABBE in half morocco, gilt. Paris, *Dubochet*, 1836–37

FIRST EDITION of this extremely high-priced issue in Paris, and with brilliant impressions of Tony Johannot's illustrations. The frontispieces are on India paper and the figure of "La Torralva" is turned to the right—in later issues to the left.

928 CERVANTES. Don Quichotte de la Manche traduit de l'Espagnol par FLORIAN, Ouvrage Posthume. *With plates after* LEFEBVRE, LEBARBIER, *etc.*, *by* HALBON, COINY, MASQUELIER, GAUCHER, GODEFROY, *etc.* 3 vols. small 8vo, old Spanish sheep, gilt. Paris, *Didot*, 1799

929 CE SONT LES SECRES DES DAMES deffendus à Reveler publiés pour la Première Fois d'après les Manuscrits du XVe Siècle, avec des Fac-simile, une Introduction, des Notes et un Appendice par les Drs. Al. C * * * * et Ch. Ed. C * * * *. *Fac-similes printed in red and front. in 3 states or tints.* Small 8vo, vellum, paper, totally uncut.
Paris, *Edouard Rouveyre*, 1880

No. 34 of a limited edition of 342 copies on vellum, China and Holland papers and "papier vergé." This is one of 25 Holland paper copies—the text is mostly in French Gothic and some is in red.

930 CHAMPSAUR (Félicien). Paris—Le Massacre. Small 8vo, sewed, uncut. Paris, 1885

A series of short essays on celebrated Parisians—Judic, Daudet, Nina de Villars, Marie Colombier, un Amour de Gambetta, Croizette, Madame Adam, Arsene Houssaye, etc.

CHANTS HISTORIQUES—LIMITED IMPRESSIONS OF TWELVE COPIES ON COLORED PAPER.

931 CHANTS HISTORIQUES ET POPULAIRES du Temps de CHARLES VII. et de LOUIS XI. publiés pour la Première fois d'après le Manuscrit Original avec des Notices et une Introduction par M. LE ROUX DE LINCY. Small 8vo. Bound by V. CHAMPS in fresh half crushed dark green levant morocco, the back tooled in gold and inlaid with red morocco, rounded corners, top edge gilt, others uncut, covers bound in. Paris, *Aug. Aubry*, 1857

RARE. This is one of twelve copies on colored paper (blue) out of a limited edition of 352 in all. This copy has the rubricated title in three states —China paper, blue and pink.

932 CHASSANT (Alph., *paleographer*). Les Nobles et les Vilains du Temps Passé ou Recherches Critiques sur la Noblesse et les Usurpations Nobiliaires, *front. and fleurons;* also—Nobiliana, Curiosités Nobiliaires et Héraldiques Suite du Livre Intitule les Nobles et les Villaines, *front.* Together 2 vols. Small 8vo, boards, uncut. Paris, *Aug. Aubry*, 1857–58

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935 CHORIER.—ALVISIÆ SIGEÆ Toletanæ Satyra Sotadica de Arcanis Amoris et Veneris Alvisia Hispanice scripsit Latinitate donavit JOANNES MEURSIUS—re vera auctore NICOLAO CHORIER. Small 8vo, sewed, uncut. Paris, 1885

LIMITED EDITION of 100 copies of this excessively erotic work. The first edition of this work was printed in 1660, and was somewhat imperfect—the above is the complete text. The notorious volume "l'Ecole des Biches" was written as a pendant to the above pederastic and tribadistic volume.

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VERY SCARCE and limited edition printed by Becus on Holland paper.

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988 DIDEROT (Denis). Le Neveu de Rameau, Nouvelle Edition Revue et Corrigée sur les Différents Textes avec une Introduction par CHARLES ASSELINEAU. Small 8vo, boards, uncut. Paris, 1862

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VERY RARE. One of 10 copies on China paper out of an edition of 110 in all.

EDITION-DE-LUXE OF DORAT'S KISSES AND LARGE PAPER.

992 DORAT (C. J.). LES BAISERS, précédés du Mois de Mai, poëme (par DORAT). *Frontispiece and engraved plate by* CHARLES EISEN, *engraved title, 22 vignettes, and 22 tail-pieces by* EISEN, *and 2 by* MARILLIER. Large 8vo. Superbly bound in red crushed levant morocco elegant, inside gold borders, edges gilt, others by DE SAMBLANCX-WECKESSEN. Rouen, *J. Lemmonyer*, 1880

LARGE PAPER. No. 345 of LIMITED EDITION on "papier vergé." This is a splendid reprint of one of the most charming books issued from the press in the last century. A copy of the original edition was priced 3,000 francs, uncut by Morgand-Fatout, and another copy by the same, bound by Trautz-Bauzonnet, 2,200 francs. Also priced 35 guineas in a late London catalogue, bound in ordinary calf.

993 DORAT. Poésies. 4 vols. minimo, old calf.
Geneva, 1777

A pretty little edition of the poems of the author of "Les Baisers."

994 DORAT. Poésies de. *Fine portrait engraved by* N. DE LAUNAY. Minimo, sewed, uncut. Geneva, 1777

VERY SCARCE edition of Dorat's charming and erotic poems.

995 [DORAT.] Mes Fantaisies—Troisième Edition, Considérablement Augmentée. *Engraved false title, vignette on title and head and tail pieces designed by* EISEN *and engraved by* DE LONGUEIL *and* DE GHENDT. Small 4to, half calf, red edges. La Haye *et* Paris, 1770

RARE. One of the volumes of Dorat's poems containing pieces quite as facetious as the "Baisers."

996 DORE.—Histoire aussi Interessante qu' Invraisemblable de l'Interpide CAPITAINE CASTAGNETTE, Neveu de l'Homme a la Tête de Bois par "MANUEL." *Illustrated with* 43 *wood engravings, some full page, by* GUSTAVE DORÉ. Large 4to, half green morocco gilt, top edge gilt, others uncut.
Paris, 1862

This is one of the most amusing works illustrated by Gustave Doré.

997 DOUZE FACETIES. 12 *facetious pieces, with cuts reproduced in fac-simile and of "l'ordre des cocus réformés" and "la patente des cocus."* Small folio, paper.
Brussels, *Gay et Douce*, 1881

VERY FACETIOUS and AMOROUS. Limited edition of 500 copies, of which the above is No. 428. The bibliographical notice before the preface shows that only two of the patents in the above were known before the reprint, viz., that of "Bavarde" and that of "Curieuse."

998 DRESDEN GALLERY. *A collection of twelve erotic subjects mostly from Heathen Mythology, photographs after* RUBENS, VAN DYCK, GUIDO, TITIAN, PALMA VECCHIO, POUSSIN, KOFFMANN, MICHEL ANGELO, PAUL VERONESE *and* CORREGGIO. Small 4to, red cloth.

LARGE PAPER COPY OF GUSTAVE DROZ'S CHEF-D'ŒUVRE.

999 DROZ (Gustave). Monsieur, Madame et Bébé. *With numerous illustrations by* EDMOND MORIN, *and with etched portrait-frontispiece of the author by* LÉOPOLD FLAMENG. Thick large 8vo, fresh half crushed red levant morocco, top edge gilt, others uncut, with the colored covers bound in. Paris, *Victor Havard*, 1878

SUPERB EDITION-DE-LUXE, LARGE PAPER, and printed on "papier vélin."

CHINA PAPER COPY OF THE LIFE OF MADAME DU BARRY.

1000 DU BARRY (La Comtesse). Sa vie Amoureuse—le Gazetier Cuirassé—GRIMM-BACHAUMONT—les Chansons—les Epigrammes—les Actes Officiels—ses Trois Amoureux—LOUIS XV.—LORD SEYMOUR—LE DUC DE BRISSAC—le Tribunal Révolutionnaire—la Guillotine—Portraits Authentiques—les Maitresses du Roi par PAUL DE SAINT VICTOR—Histoire de MADAME DU BARRY par ARSÈNE HOUSSAYE. *With portraits in two states*—HOLLAND AND CHINA PAPER. Small 4to. Bound by EMILE ROUSSELLE in crushed purple levant morocco gilt, rounded corners, inside dentelle gold borders, edges gilt (*témoins*), with the covers bound in. Paris, 1878

LIMITED EDITION of 25 copies on China paper. This superbly printed volume is from the press of Alcan-Levy. The title-page is rubricated, and some of the text is printed in red.

This life of the lecherous Du Barry, the complaisant mistress of Louis XV., is from the pen of Arsène Houssaye. Needless to suggest, it is erotic and delightfully written in honor of the High Priestess of the Parc aux Cerfs.

1001 DU BARRY. Anecdotes sur, publiées par OCTAVE UZANNE avec Préface et Index. *Tinted front. by* LALAUZE, *heraldic head-piece by* GAUZEAN, *fleurons and fancy initial letters.* Thick large 8vo, sewed, uncut.
Paris, *A. Quantin*, 1880

LIMITED EDITION on "PAPIER VERGÉ," handsomely printed by Quantin, and uniform with the remainder of the "Documents sur les Mœurs du XVIIIe Siècle" edited by Octave Uzanne.

The above volume contains a pretty thoroughly complete collection of the "Ana" of Louis the Fifteenth's celebrated mistress, who died by the guillotine in 1793. The "Lettres Originales" of Madame Du Barry were forged by Pidansat de Mairobert—and the two different editions of her "Memoires" by Madame Guérard and La Mothe Langon.

JAPAN PAPER COPY OF THE TABLEAU DE LA VOLUPTE HANDSOMELY BOUND BY PAGNANT.

1002 [DU BUISSON, *i.e.*] "M. D. B."—Tableau de la Volupte, Poeme en Vers. Reimpression sur l'édition de "A Cythere, 1771." *With* EISEN'S *erotic plates engraved by* DE MALVAL, *also head and tail pieces and initial letters designed by* MESPLES—*each page surrounded by a rose border.* 8vo, handsomely bound by PAGNANT in brown crushed levant morocco extra, inside gold borders, rounded corners and gilt edges, in leather-lined drop case.
Paris, *Edouard Rouveyre*, 1882

One of 10 copies on JAPAN PAPER out of a LIMITED EDITION of 600 in all. The plates and vignettes are in duplicate and in two colors—sepia and black. The beautiful typography is the work of Unsinger's press.

Paul Ulrich Du Buisson was the author of the tragedies of "Nadir" and "Scanderberg." He perished on the scaffold during the Reign of Terror along with his friends Hebert and Ronsin.

1003 DUCRET (Alexandre). Les Brouillons de la Société. Small 8vo, sewed, uncut.
Annecy, 1872

Dedicated to General Garibaldi.

1004 [DUDEVANT (Amandine Lucile Aurore Dupin).] Letters of GEORGE SAND, Translated and Edited by RAPHAEL LEDOS DE BEAUFORT, with Preface and Biographical Sketch by the Translator. *Illustrated with* 6 *portraits of* GEORGE SAND *at various periods of her life.* 3 vols. 8vo, cloth.
London, 1886

The name of "George Sand" is said to have been given to Madame Dudevant by Jules Sandeau, the academician, and was adopted by her to denote a masculine style in her writings.

1005 DUFOUR (Pierre). Histoire de la Prostitution. *Numerous steel plates on* INDIA PAPER. 6 vols. in 3. 8vo, half green morocco, top edges gilt, others trimmed.
Paris, 1851–53

In this learned work—the best we have on the subject—many of the chapters are devoted to dissertations on matters of general interest to students of litera-

ture. We instance chapter XXIV., containing a treatise on the *erotica verba* of the French language, the Argot, its origin, etc.; also in chapter XXXII., a highly interesting bibliographical account of the Aretino plates by Marc Antonio, etc., etc.

The author was threatened with criminal prosecution, and pledged himself never to reproduce the work; it has now become scarce.

UNIQUE COPY OF DUMAS'S "LADY OF THE CAMELIAS," WITH ORIGINAL VERSES IN MS. BY THE AUTHOR ON THE ILL-FATED HEROINE.

1006 DUMAS (Alexandre, *fils*). LA DAME AUX CAMÉLIAS, Préface par M. JULES JANIN—Quatrième édition entièrement revue et corrigée. Small 8vo, half russia, gilt. Paris, 1852

UNIQUE COPY. With inserted heraldic book-plate. This copy has inserted five pages of original poetry in the handwriting of Alexandre Dumas fils and written by him on the heroine of this most remarkable story, upon which is founded "Camille" and "La Traviata."

Mr. Pene du Bois writes that the above MS. is a—"Copy made by Alex. Dumas fils—in his own hand, and as he says, 'de ma plus belle écriture'—of verses written by him on his hearing of the death of Marie D(uplessis), who was the 'Dame aux Camélias.' The verses were never published, save in the edition of the play made for the artists of the 'Comédie Française.' The 'Gaulois' published lately a fragment of these verses, as a literary sensation. The verses are accompanied by a letter to his fried Paul Foucher."

This MS. copy of the verses was in the possession of Mr. Pène du Bois previous to its publication.

LIMITED EDITION-DE-LUXE OF THE "LADY OF THE CAMELIAS."

1007 DUMAS FILS. La Dame aux Camélias, Préface par M. JULES JANIN. *Etched portrait of* MARIE DUPLESSIS, *proof before letters.* Large 8vo. Bound by E. ROUSSELLE in three-quarters crushed levant morocco, top edge gilt, others uncut, covers bound in. Paris, 1872

No. 205 of limited edition of 500 numbered copies on Holland paper.

1008 FICILAW (Ary). The Romance of a German Court, a Translation of "Le Roi de Thessalie." 2 vols. small 8vo, cloth. London, 1886

BOOKS OF EMBLEMS—INCLUDING THE ORIGINAL EDITION OF GEORGE WITHER'S EMBLEMS.

1009 EMBLEMS.—WITHER (George).— | A | Collection | of | Emblemes, | Ancient and | Moderne: | Quickened | With Metricall Illvstrations, both | Morall and Divine: And disposed into | Lotteries, | That Instruction, and Good Counsell, may bee furthered | by an Honest and Pleasant Recreation. | By GEORGE WITHER. | The First Booke | .

Fine portrait, engraved title by MARSHALL, *numerous plates of emblems by* CRISPEN PASS. Small folio, mottled calf, gilt.
London, *printed by A. M.* [*Augustine Matthewe*] *for Henry Taunton, and are to be sold at his Shop in Saint Dunstanes Church-yard*, MDCXXXV.

EXCESSIVELY RARE, and a fine copy of the ORIGINAL EDITION with all the plates. With the heraldic book-plate (coronet, supporters nine quarterings) of—"The Right Honble. Henrietta Countess of Pomfret Lady of the Bedchamber to the Queen." A few pp. are mended carefully and there are MS. marginalia. The volume contains the leaf at the end of the "Lotteries," with movable Index, which, Lowndes says, is so often wanting. On an end paper is the following MS. note:—

"These engravings, in their original state, were first published at Cologne, 1611, *vide* Rollenhagen in Brunet. Wither borrowed the fine engravings and destroyed the verses, substituting his own, see his first preface to the Reader, towards the end, where he speaks with sufficient confidence of himself. But now probably for one person who reads his verses, less admire his engravings. The portrait of Wither is probably from an original by C. Jannsen, which sold in Gutch's sale for £13. The frontispiece is not by Crispen de Pass, but by one Wm. Marshall."

1010 EMBLEMS.—CRAMER (Daniel). Octoginta Emblemata Moralia Nova. *Engraved title and symbolical illustrations.* Minimo, vellum (loose in cover).
Frankfort, *Lvca Jennisius*, 1630

VERY RARE WORK on emblems, but lacking a few pages. The text and illustrations are printed on one side of the page only.

1011 EMBLEMS.—SAAVEDRA-FAXARDO (Don Diego de). Idea de un Principe Politica representada en Cien Empresas. *With engraved title and* 100 *designs of emblems in the text.* Thick minimo, old calf (MS. name on back of title).
Amsterdam, *apud Ioh. Iansonium Iuoniorem*, 1659

VERY SCARCE EDITION of this famous work on emblems.

1012 EMBLEMS.—SAAVEDRA FACHARDO (Diego). L'Idea di vn Prencipe Politico Christiano. *Engraved false title, vignette portrait on title and numerous engravings of emblems.* 4to, boards, vellum (stained). RARE. Venice, 1648

1013 EMBLEMS.—CATS (Jacob).—JOH. VAN BEVERWICK'S Schat der Gesontheydt Met veerfen verciert door de Heer IACOB CATS, Ridder, etc. *Handsome portrait on title and numerous emblematic engravings in the text—also several false titles.* Thick 4to, fine old red morocco gilt, tooled gilt edges.
Amsterdam, *Jan Jacobsz Schipper*, 1652

RARE. The emblems and other works of Cats have for two centuries been household books in Holland, both for their moral doctrine and the ingenious designs with which Adrian Van de Venne symbolized their teachings.

1014 EMBLEMS.—BORIA (Joannes de). Moralische Sinn Bilder. *Vignette title, and with over* 100 *curious plates of emblems.* Small 4to, half sheep (foxed). RARE. Berlin, 1698

1015 EMBLEMS.—CONLIN (Albert Joseph). Der Christliche Welt Weise beweinet die Thorbeit der Neuentdechten Narren Welt. *Numerous extremely curious and emblematic plates, many erotic and diabolical.* 2 vols. in 1. Thick small 4to, old sheep (some plates mounted and a few pages soiled, etc.) VERY RARE. Augsburg, 1710–11

1016 EMBLEMS.—BUNYAN (John). Divine Emblems, or Temporal Things Spiritualised, etc., with Preface by ALEXANDER SMITH. *Engraved title and numerous emblematic designs.* Small 4to, cloth, gilt edges. London, *n. d.*

1017 EMBLEMS.—BEZA (Theodorus). Poemata Varia, accessit IAC. LECTII V. Cl. Ionah seu Poetica Paraphrasis. *Numerous cuts of emblems, etc.* Minimo, boards.
RARE. *n. p., ex typographia Iacobi Stoer,* 1614

1018 ENTRETIENS (Les), des Cafés de Paris et les Différens qui y sur Viennent. Par Mr. le Ce de M * * *. *Engraved front., also curious fleurons, head-pieces, etc.* Minimo, crushed green morocco extra, gold dentelle inside borders, rounded corners, edges gilt on marble by ALLO.
Trevoux, *Etienne Ganeau,* 1702

EROTIC and VERY RARE. This little volume contains many facetious pieces, among which are—"Avanture d'un Fourbisseur, qui trouva sa femme au Café avec son amant," "Procez entre un Auteur et un Librairesse au sujet de Cocuage," and others better and worse.

1019 EPICURE'S COOK BOOK. Translated and Arranged by "One of Them." 12mo, cloth. Rochester, N. Y., 1881

1020 ETUDES SUR LA TOILETTE. *A series of ten double-page studies on the toilet extracted from "la Vie Parisienne."* Large 4to, sewed. Paris, *n. d.*

EROTIC DESIGNS, more or less nude and exhibiting the various articles in the transition of the toilet of the women of fashion and the demi-monde of Paris and elsewhere.

1021 ETUDES SUR LA TOILETTE. Another copy.

1022 FABRITII.—Le Convent Hospitalier, Conte tiré du Livre de l'Origine des Proverbes d'ALOYSE CYNTHIO de GLI FABRITII (XVIe Siècle). Litteralement traduit pour la Première Fois, Texte Italien en Regard. Small 8vo, paper, uncut. Paris, 1885

FACETIOUS. LIMITED EDITION of 120 copies, of which the above is No. 28. On the cover is the note—"Avis aux Libraires. Edition privée. Ce volume ne doit pas être 'mis en vente ou exposé dans les lieux publics' (Loi du 29 Juillet 1881)."

1023 FAU (J.). The Anatomy of the External Forms of Man, intended for the Use of Artists, Painters and Sculptors. 20 *fine lithographs, some of nudes, and with descriptions.* Large 4to, in portfolio. London, *n. d.*

1024 FEMMES AUJOURDHUI. *A Series of twelve double page studies on the toilet, extracted from "La Vie Parisienne."* Large 4to, sewed. Paris, *n. d.*

EROTIC DESIGNS, more or less nude and exhibiting the various stages in the developments of the life and toilet of fashionable women of the present day.

1025 FEMMES AUJOURDHUI. Another copy.

1026 FERTIAULT (F.). Histoire Anecdotique et Pittoresque de la Danse chez les Peuples Anciens et Modernes—Hebreux, Grecs, Romains, Français, Anglais, Chinois, Allemands, Russes, Sauvages, Grecs Modernes, Italiens, Espagnols, etc. Minimo, vellum, covers bound in.
Paris, *Auguste Aubry*, 1854

"La danse est une poésie muette."—SIMONIDE.

1027 FETES ET COURTISANES DE LA GRÈCE, Supplément aux Voyages d'ANACHARSIS et d'ANTÉNOR, comprenant 1°, la Chronique Religieuse des Anciens Grecs, Tableau de leurs Mœurs Publiques; 2° la Chronique qu' aucuns Nommeront Scandaleuse, Tableau de leurs Mœurs Privées; 3° un Almanach Athénien; 4° la Description des Danses Grecques, etc. *Fronts. by* DE LAUNAY *after* GARNEREY, *pupil of* DAVID—*also costume plates.* 4 vols. 8vo, sewed, uncut (some pp. stained). Paris, 1831

Fourth edition of this celebrated work on the Festivals and Courtisans of ancient Greece, with Anacreontic chants and music by Mehul.

1028 FEUILLET (Octave). Julia de Trécœur. Small 8vo, sewed, uncut. Paris, 1877

1029 FIELDING (Henry). Tom Jones, ou Histoire d'un Enfant Trouvé, Traduction Nouvelle et Complète. 4 vols. 8vo, sewed, uncut (no illustrations).
Paris, *Firmin-Didot*, 1833

"What a master of composition Fielding was! Upon my word, I think the Œdipus Tyrannus, the Alchemist, and Tom Jones, the three most perfect plots ever planned; and how charming, how wholesome Fielding always is! To take him up after Richardson is like emerging from a sick room heated by stoves into an open lawn on a breezy day in May."—COLERIDGE.

1030 FILLE (La) de MADAME ANGOT. Opera Comique en Trois Actes—Paroles de MM. CLAIRVILLE, SIRAUDIN et KONING—Musique de M. C. LECOCQ—Notice Historique par JULES CLARETIE. *Music and numerous vignette illustrations by* P. HADOL—*and colored costume plates by* GREVIN. Large 8vo. Bound by LEMARBELEY in half cloth, totally uncut, with the covers bound in. Paris, 1875

Original illustrated edition of this charming facetious opera, with the covers bound in.

1031 FLEURIOT (Zenaide). Raoul Daubry, chef de Famille. *Illustrated with 32 wood engravings by* G. DELORT. Thick large 8vo, sewed, uncut. Paris, 1879

1032 FLORIAN (J. P. C. de). Fables, précédées d'une Notice par CHARLES NODIER de l'Académie Française et d'un Essai sur la Fable. *Illustrated with page illustrations (some foxed slightly) and vignettes by* VICTOR ADAM. Large 8vo, crushed crimson levant morocco, inside gold dentelle borders, edges gilt on marble. Paris, 1838

RARE EDITION of these charming fables. The above copy is bound by David.

1033 FOURNEL (Victor). Du Role des Coups de Baton dans les Rélations Sociales et en Particulier dans l'Histoire Littéraire. Minimo, half morocco, top edge gilt, others uncut. Paris, 1858

SCARCE. A curious flagellational work on the rod.

1034 FOURNEL. Ce qu'on Voit dans les Rues de Paris. Small 8vo, half cloth, uncut (foxed slightly). Paris, 1858

1035 FOURNIER (Edouard). L'Esprit des Autres Recueilli et Raconté par EDOUARD FOURNIER. Small 4to, fresh half crushed sage levant morocco, the back gold tooled and inlaid with red morocco, rounded corners, top edge gilt, others uncut, by V. CHAMPS. Paris, 1857

VERY SCARCE. Presentation copy with autograph of the author—"A son ami Adolphe Delahays, EDOUARD FOURNIER."

1036 FOURNIER. L'Esprit dans l'Histoire Recherches et Curiosités sur les Mots Historiques. Small 8vo, half red morocco, gilt. Paris, 1857

Among other famous historical phrases Fournier tries to settle what was really said in regard to the Old Guard at Waterloo. He asserts Cambronne used one word only and not what is in the histories at all!

1037 FRANÇAIS (Les)—PEINTS PAR EUX-MÊMES. Encyclopédie Morale du Dix Neuvième Siècle, 5 vols.; also continuation of the same, "Les Français des Provinces," 3 vols. Together 8 vols. *Profusely illustrated with page wood engravings and in the text.* 8 vols. large 8vo. Paris, *L. Curmer*, 1841–42

VERY SCARCE and humorous, with many facetious illustrations. Among the contributors to this humorous work were:—Jules Janin, Balzac, Mme. Angelot, Couailhac, Alphonse Karr, Regnault, Blaze, Delacroix, Francis Wey, Perrin, Boul, Tissot, and many others. A copy was sold some time since in New York for $65.00.

EXTREMELY RARE AND EARLY SATIRICAL WORK ON THE FRENCH ACADEMY—BOUND BY BAUZONNET.

1038 FURETIÈRE (Antoine). Plan et Dessein du Poeme Allegorique et Tragico-Burlesque, intitulé les Couches de l'Academie Françoise. Minimo, crushed green levant

morocco, extra gilt, inside gold borders, edges gilt, by BAUZONNET. Amsterdam, *Pierre Brunel*, 1687

VERY RARE. This curious work, which ridicules the French Academy, was written by a member who was also Abbé de Chalivoy. With key to the names including La Fontaine, Boyer, Charpentier, Le Clerc, etc. This copy was bound by Bauzonnet, came from the Nodier Library, and has his "ex-libris." Furetière aided his friends Racine and Boileau in their plays, and his "Roman Bourgeois" was edited by Fournier and Asselineau.

"L'académicien Charpentier traita Furetière d'escroc, de fils de laquais, d'infame, de sacrilege, de protecteur de filous et de filles publiques, etc. Furetière répondit par des 'Factums,' qui sont regardés comme des modèles mais dont tous les traits ne sauraient être entierèment excusés par de langage de ses adversaires."—VAPEREAU.

1039 GAGUIN.—L'Immaculée Conception de la VIERGE MARIE, Poème de ROBERT GAGUIN, Docteur en Sorbonne, Général des Mathurins (XVe Siècle) Suivi de Poésies Diverses, traduit pour la Première fois, texte Latin en regard par ALCIDE BONNEAU. Small 8vo, vellum paper, totally uncut.

Paris, *Isidore Liseux*, 1885

No. 76 of LIMITED EDITION of 170 copies on Holland paper, with rubricated title, of this extraordinary volume, which treats a religious subject in a somewhat facetious manner.

CHINA PAPER OF THE "CONFESSION OF ANTONINE"—ONE OF SEVEN COPIES.

1040 GARCIA (Marie). La Confession d'Antonine, preface de LÉON GOZLAU. *Portrait of the author by* ADRIEN NARGEOT. Small 4to, half morocco, top edge marble, others uncut. Paris, 1864

RARE. LIMITED EDITION of 125 copies in all, of which the above is one of 7 on China paper. Mdlle. Garcia was the intimate lady friend of Arsène Houssaye.

1041 GARGVILLE.—Les Chansons Folastres et Récréatives de GAVLTIER GARGVILLE Comesdien Ordinaire de l'Hotel de Bourgougne. Nouvellement Revues, Corrigées et Augmentées Oultre les Précédentes Impressions. *Curious portrait.* Small 4to, half morocco, top edge gilt.

Paris, *A. Claudin*, 1858

LIMITED EDITION of 300 copies, of which the above is one of 10 on China paper, of these salacious poems of Gargville.

Bound up with the above is:—"Bibliothèque Facétieuse Historique et Singulière ou Reimpression de Pièces Curieuses, Rares ou Peu Connues des XVe, XVIe et XVIIe Siècles." *Paris, Claudin*, 1858. A limited edition of 200 copies, of which this example is on lemon paper. It includes the following reprints with separate titles and paginations:—"Regrets Funebres sur la Mort du Joyeux Rendibilis," *Paris*, 1649; "Sur l'Enlevement des Reliques de Sainct Fiacre," *Anvers*, 1643; "La Defense du Pet pour le Galant du Carnaval, par le Sieur de S. And," *Paris*, 1652; "Le Nez Pourry de Theophraste Renaudot Grand Gazetier de France et Espion de Mazarin, appellé dans les Chroniques 'Nebulo Hebdomadar us, de Patria Diabolarum' avec sa Vie Infame et Bouquine."

GAVARNI'S DEVIL IN PARIS.

1042 GAVARNI. Le Diable à Paris, Paris et les Parisiens, Mœurs et Coutumes, Caractères et Portraits des Habitants de Paris, Tableau Complet de leur Vie Privée, Publique, Politique, Artistique, Littéraire, Industrielle, etc., précédé d'une Histoire de Paris, par THEOPHILE LAVALLÉE. *Profusely illustrated by* GAVARNI, BERTALL, CHAMPIN, BERTRAND, D'AUBIGNY *and* FRANÇAIS. 2 vols. thick large 8vo, fresh half red morocco gilt, edges gilt (very slightly foxed). Paris, *Hetzel*, 1845–46

With text by George Sand, Stahl, Gozlan, Soulie, Nodier, Balzac, Karr, Houssaye, Gautier, Feuillet, De Musset, etc. This copy came from the library of "Paul Hoehner," and has his "ex-libris" on the titles.

1043 GAVARNI. Le Diable à Paris. One volume [*i.e.* Vol. 1]. Large 8vo, cloth. Paris, 1845

1044 GAY (Sophie). Le Mouquer Amoureux. 2 vols. 8vo, half calf, gilt. Paris, 1830

RARE, and by the mother of Madame Emile de Girardin. From the library of, and with the heraldic "ex-libris" of, Count Polydore de la Rochefoucauld.

1045 GAZETTE DE CYTHERE, publiée par OCTAVE UZANNE avec Notice Historique. *Tinted front. and erotic head-piece by* GAUZEAN, *also fleurons and fancy initial letters.* Thick large 8vo, sewed, uncut. Paris, *A. Quantin*, 1881

LIMITED EDITION on "papier vergé," handsomely printed by Quantin, and uniform with the remainder of the "Documents sur les Mœurs du XVIIIe Siècle" edited by Octave Uzanne.

This facetious work contains—"Dedicatory Epistle to Venus"; "The Modest Capuchin Brother"; "Gallant Adventure of Lord M. . . ."; "Le Juif Petit-maitre et Cocu"; "The Pleasures of Love Superior to those of Bacchus"; "The Young Widow of C. . . ."; etc.

1046 GAZETTE DE CYTHERE. Another copy, sewed, uncut.

1047 GAZETTE ANECDOTIQUE, Littéraire, Artistique et Bibliographique publiée par by G. D'HEYLII. 25 parts (19–24, 1885; 1–11, 1886; 14–21, 1886). Small 8vo, sewed. Paris, *Jouaust*, 1885–86

1048 GENTIL-BERNARD (*P. J. dit "Bernard"*). Œuvres Complètes. Minimo, original mottled calf gilt, edges gilt (no title). Paris, 1776

RARE. Includes his celebrated "Art of Love."

1049 GENJI MONOGATARI. The Most Celebrated of the Classical Japanese Romances translated by SUYEMATZ KENCHIO. Small 8vo, illuminated cloth, uncut. London, *Trübner & Co.*, 1882

1050 GESSNER (Solomon). Œuvres de. *Portrait, charming plates and engraved titles.* 3 vols. minimo, calf gilt, edges gilt. Paris, 1797

Includes—Daphnis, Idylls, Plays, etc.

1051 GINISTY (Paul). La Seconde Nuit, Roman Bouffe. Preface d'ARMAND SILVESTRE. *Illustrated with* 66 *facetious cuts by* HENRIOT. 8vo, sewed, uncut. Brussels, 1884

EROTIC and LIMITED EDITION on—"papier vergé Anglais" and Japan paper. The above is one of the first named.

1052 GINISTY. Another copy of the same.

1053 GINISTY. Manuel du Parfait Réserviste. Small 8vo, paper, uncut. Paris, 1882

With humorous illustrations by Courboin and Jeanniot.

1054 GONCOURT (Jules *et* Edmond de). La Femme au Dix Huitième Siècle—Nouvelle Édition, Revue, Augmentée. *Illustrated with* 64 *reproductions on steel by* DUJARDIN *after the eighteenth century originals.* Thick 4to, sewed, imitation morocco gilt, totally uncut. Paris, *Firmin-Didot*, 1887

Many of the plates are colored by hand. Among the artists and engravers whose works are reproduced in the above are—Vanloo, Moreau, Basan, Joulain, Canot, Le Bas, Desmaisons, Leclerc, Dupin, Eisen, Gaillard, Saint-Aubin, Lancret, Duclos, Cochin, Greuze, Coypel, Le Beau, Watteau, and others of major or minor importance.

The work is in twelve chapters, showing the life of a woman of the eighteenth century from the cradle to the grave, exhibiting such phases as marriage, society, dissipation, love, beauty, etc., not forgetting "la fille galante."

1055 GOODMAN (William). Social History of Great Britain during the Reigns of the STUARTS. *Many woodcuts.* 2 vols. 12mo, cloth. N. Y., 1845

1056 GOURDAULT (Jules). La Femme dans tous les Pays. *Illustrated with* 191 *wood engravings.* Large 8vo, fresh half morocco gilt, cloth sides, gilt edges. Paris, 1882

An excellent work on "Woman in all Countries," including North and South America.

GRANDVILLE'S FACETIOUSLY ILLUSTRATED WORKS.

1057 GRANDVILLE (J. J.) SCÈNES DE LA VIE PRIVÉE ET PUBLIQUE DES ANIMAUX. Études des Mœurs Contemporaines publiés sous la Direction de M. P. J. STAHL avec la Collaboration de MM. DE BALZAC, L'HERITIER (de l'Ain), ALFRED DE MUSSET, PAUL DE MUSSET, CHARLES NODIER, MADAME M. MÉNESSIER NODIER et LOUIS VIARDOT. *Profusely illustrated with facetious plates, head and*

tail pieces, vignettes, etc., by GRANDVILLE. 2 vols. thick 4to, morocco extra gilt, inside gold borders, gilt edges.
Paris, *J. Hetzel*, 1842

VERY SCARCE. A most amusing work, in which the text of notable French authors is ably supplemented by the characteristic illustrations of Grandville, who has here depicted the animal creation living, moving and having their being in human intelligence and activity. Many of the designs in the above represent well-known personages with the faces of animals. Grandville died in a lunatic asylum in the year 1847.

1058 GRANDVILLE. UN AUTRE MONDE.—Transformations, Visions, Incarnations, Locomotions, Explorations, Pérégrinations, Excursions, Stations, Cosmogonies, Fantasmagories, Réveries, Folatreries, Facéties, Lubies, Métamorphoses, Zoomorphoses, Lithomorphoses, Métempsycoses, Apothéoses, et Autres Choses. *With numerous facetious plates,* MANY COLORED BY HAND. Thick large 4to, folded in sheets for binding. Paris, *H. Fournier*, 1844

VERY SCARCE. With wide margins equal to large paper, and with very fine impressions of the plates.

1059 GRANDVAL (F. C. R. de, *le père*). Agathe ou la Chaste Princesse, Tragédie. Small 8vo, sewed, uncut.
Paris, *chez Duchesne*, 1756 [*reprint*]

No. 113 of limited edition of 120 copies on China and Holland paper of this facetious tragedy. The imprint on back of half title is—"A Breda dans les Pays Bas 1866."

1060 GRECOURT (J. B. J. W. de). Œuvres Diverses, Nouvelle édition, augmentée du "Philotanus," de la "Bibliothèque des Damnes," etc. *Portrait by* GURAND, *and fronts. by* EISEN *after* BAQUOY. 4 vols. in 2. 12mo, half calf, gilt. Amsterdam, 1772

RARE. "Si quelques unes [des Poésies de Grecourt] ont du piquant et de la finesse, il en est un grand nombre de grossières et d'une licence cynique."—VAPEREAU.

1061 GRENVILLE-MURRAY (E. C.). Imprisoned in a Spanish Convent, an English Girl's Experience. *Numerous woodcuts.* 8vo, fresh cloth, uncut. London, 1886

1062 GRIFFITHS (Arthur). The Chronicles of Newgate [London]. *Numerous illustrations.* Thick 8vo, cloth.
N. Y. (London), 1884

GRISIER'S FAMOUS WORK ON DUELLING.

1063 GRISIER (A.). Les Armes et le Duel—Preface Anecdotique par ALEXANDRE DUMAS, notice sur l'auteur par ROGER DE BEAUVOIR, epitre en vers de MERY, lettres du Comte D'H * * * et du Comte D'I * * *. *Portraits, plates depicting duels, fencing, etc.* Thick large 8vo, sewed, uncut. Paris, 1864

Monsieur Grisier, Chevalier of the Legion of Honor, etc., was Professor of Arms to the Emperor Napoleon, the Cent Gardes, the Lycée Napoléon, etc.

1064 GUERARD (Edmond). Dictionnaire Encyclopedique d'Anecdotes Modernes, Anciennes, Françaises et Etrangères. 2 vols. thick small 8vo. Bound by AD. BERTRAND, half red crushed levant morocco, top edges gilt.
Paris, *Didot*, 1872

1064* GUINON (Albert) *et* DENIER (Maurice). J'Epouse ma Femme—Comédie en Deux Actes. Small 8vo, sewed, uncut. Paris, 1885

1065 GUYOT (Jules). Bréviaire de l'Amour Expérimental Meditations sur le Mariage selon la Physiologie du Genre Humain. Minimo, half russia, top edge gilt, others uncut, with the covers bound in. Paris, 1882

"EDITION ELZEVIRIENNE," printed by Ch. Unsinger. This curious little volume treating love and marriage from a strange standpoint has a biography of the author and a lexicon added by Georges Barral and Ch. Dufaure de la Prade.

1066 HALL (S. S.). Bliss of Marriage, or How to Get a Rich Wife. 12mo, cloth. New Orleans, 1858

1067 HAMILTON (Antoine, *Comte*). Œuvres [*i. e.*, Memoires du COMTE DE GRAMMONT, Contes, Chansons, etc.]. *Portraits and plates* (*some of nudes*). 3 vols. 8vo, sheep, uncut (stained in parts). Paris, 1812

RENOUARD'S EDITION, including the "Memoirs of Grammont," which are universally admitted to be among the most witty and entertaining that have ever been written. It was described by Gibbon as "a classic work, the delight of every man and woman of taste," praised and edited by Sir Walter Scott, printed in almost every language and every form, and found in every good historical library. Some have said that it is too much imbued with the spirit of Charles the Second's days to suit the severer code of the present age. But the reasons which would keep these volumes away from the great mass of readers would be equally applicable to nearly all writers of Charles the Second's period, and to Pepys as well as to Ariosto, La Fontaine, Beaumont, Fletcher, Massinger, Pope, and even Shakespeare.

1068 HANNON (Theodore). Rimes de Joie, avec une Preface de J. K. HUYSMANS. 4 *etched plates by* FELICIEN ROPS—2 *of nudes, one bibliophilistic*. Small 8vo, half cloth.

EROTIC and RUBRICATED. Limited edition of 480 Holland paper copies and 50 China.

1069 HEARN (Lafcadio). Stray Leaves from Strange Literature. Small 8vo, illuminated cloth. Boston, 1884

PRESENTATION COPY from the author. The above consists of stories reconstructed from the Anvari-Soheili, Baital-Pachisi, Mahabharata, Pautchatantra, Gulistan, Talmud, Kalewala, etc.

1070 HÉLIOGABALE ou Esquisse Morale de la Dissolution Romaine sous les Empereurs. *Engraved front. by* ADAM. 8vo, half morocco (stained). Paris, *Dentu*, 1802

RARE and full of erotic details concerning the Roman Emperors and Empresses.

1071 HELOISE ET ABAILLARD. Lettres de (French and Latin Text). 3 vols. large 4to, boards, uncut (no plates). Paris, *Didot*, 1796

THE ANTIQUITIES OF HERCULANEUM AND POMPEII, INCLUDING THE SECRET MUSEUM.

1072 HERCULANEUM ET POMPÉII; RECUEIL GÉNÉRAL des PEINTURES, BRONZES, MOSAIQUES, etc., découverts jusqu'à ce jour et reproduits, d'àprès tous les ouvrages publiés jusqu'à présent, avec un Texte explicatif par M. BARRÉ. *With* 700 *fine engravings by* H. ROUX, AINÉ. 8 vols. large 8vo, boards, totally uncut. Paris, *Didot*, 1870–77

This is the MOST COMPLETE WORK on the discoveries at Herculaneum and Pompeii, exhibiting all the paintings, bronzes, miniatures, etc., hitherto published in rare or expensive works, with the addition of many others which have not previously appeared. The eighth volume, containing the "Musée Secret," is curious and uncommon; exhibiting the lascivious indulgences of the ardent Pompeians as depicted upon the walls of their baths and private apartments.

"We need not regret the departure of those times when modesty had no cloak; when, like the brute, man and woman stood before each other unabashed at their nakedness. The facility of enjoyment gave birth to satiety and disgust. A frightful corruption of morals was the inevitable consequence of this state of things, for excess of debauchery could alone reanimate desire, the prime mover of enjoyment. Eternal glory to the religion which, overturning these impure idols into the mire, and unrolling the code of chastity before our eyes, has made our sensations purer and our pleasures keener."—FANIN.

1073 HERCULANEUM AND POMPEII. EIGHT WATER-COLOR DRAWINGS, *neatly framed, being faithful copies of ancient fresco-paintings on the interior walls of houses at Herculaneum and Pompeii.*

UNIQUE ITALIAN WATER-COLOR DRAWINGS in fac-simile, including the following subjects:—I., "Female Dancer," almost nude; II., "Pomona," partly nude; III., "The Rope Dancer," entirely nude; IV., "A Bacchanal"; V., "The Festival of Flora," Dancing Figures (one entirely nude), with flowers; VI, "Ceres"; VII., "Bleaching Linen"; VIII., "Quail."

1074 HISTOIRES DEBRAILLÉES, par l'auteur de "Pommes d'Eve." *With tinted and erotic illustrations by "joyeux artistes."* 4to, large paper cover, uncut. Paris, *Ed. Monnier*, 1884

FACETIOUS and LIMITED EDITION on thick toned paper.

ORIGINAL EDITION OF HOBBES'S LEVIATHAN.

1075 HOBBES (Thomas, *of Malmesbury*). LEVIATHAN, or the Matter, Forme and Power of a Common-Wealth, Ecclesiasticall and Civill. *Engraved false title (margin torn) and diagram.* Small folio, half calf, red edges (lacks portrait). London, *Andrew Crooke*, 1651

VERY RARE and original edition, of which Hollis's copy sold for £3 4s.

"The atheistic and immoral theories of the 'Leviathan.'"—HALLAM.

"To my booksellers for Hobbes's 'Leviathan,' which is now mightily called for, and what was heretofore sold for 8s. I now give 23s. at the second-hand, and is sold for 30s., it being a book the Bishop will not let be printed again."—PEPYS.

1076 HOCHE (Jules). Les Parisiens chez Eux. Small 8vo, paper, uncut. Paris, *n. d.*

HOGARTH MORALIZED—THE 1841 EDITION AND BOUND BY MATTHEWS.

1077 HOGARTH MORALIZED: a Complete Edition of all the Most Capital and Admired Works of WILLIAM HOGARTH, Accompanied by Concise and Comprehensive Explanations of their Moral Tendency by the late REV. DR. TRUSLER, to which are added an Introductory Essay and Many Original and Selected Notes by JOHN MAJOR. A new Edition Revised and Corrected, and Somewhat Enlarged by the Same. *Numerous steel plates and wood engravings.* 8vo, fresh half morocco gilt, top edge gilt, others uncut by ALFRED MATTHEWS.
London, *Henry Washbourne*, 1841

ADMIRABLE COPY of this excellent edition.

William Hogarth was one of those few original and extraordinary characters with whom it has pleased Providence occasionally to bless the world, to enlighten mankind, and to carry the arts and sciences necessary for their comfort, pleasure and improvement, nearer to perfection. Moved by the impulse of genius rather than the tuition of man, he traveled in a path unexplored by any before him, and which remains closed to succeeding artists. Possessing by early practice the knowledge of the art of engraving, he was enabled to disseminate by its means the ingenious inventions of his mind in a manner more perfect than those of other painters have been presented to the world, or than probably ever again will be done, till another painter shall be his own engraver. Hogarth was one of those great men whose works are destined to survive all the changes of taste and all the caprices of fashion; for valuable and interesting as they would be did they do no more than preserve a faithful picture of contemporary manners, they are to be still more highly estimated for containing those strokes of nature and of genuine wit that are intelligible in every country and in every age. In dignity of subject, in grandeur of composition, in the technical beauties of execution, in designs, in chiaro-oscuro, in exactness of imitation, in elegance and in gracefulness, Hogarth has been excelled by several; but no artist has ever yet produced works that rival in expression and in character those of the great ethic painter—works that will always continue to be admired in proportion to the care with which they are studied.

1078 HOGARTH. HOGARTH Illustrated from his own Manuscripts, Compiled and Arranged from the Originals by JOHN IRELAND. *Engraved vignette titles, one with portrait, two fronts. and numerous plates (one front. short).* 3 vols. 8vo, morocco gilt, edges gilt (somewhat foxed and binding rubbed). London, *printed by Bulmer*, 1812

"The anchor which held Hogarth fastest to the public favor was the sincere and deliberate belief—prevalent among the more serious of the substantial orders—that his works were in the highest degree moral, and that they contributed to the inculcation of virtue and piety. . . . The philosopher who ever preached the sturdy English virtues that have made us what we are."—*Cornhill Magazine.*

1079 "HONNI SOIT QUI MAL Y PENSE,"—Nouvelles par "On-Sé-Ki." Small 4to, paper, uncut. New Orleans, 1883

1080 HONE (William). Apocryphal New Testament, being all the Gospels, Epistles, etc., attributed to JESUS CHRIST, His Apostles, etc., and not Included in the New Testament. 8vo, cloth, uncut. London, *for the author*, 1820 (*reprint*)

"By some persons of the multitude, commonly known by the name of Christians, and who profess to suppose they do God service by calling themselves so, the editor has been attacked with a malignity and fury that would have graced the age of Mary and Elizabeth, when Catholics put to death Protestants, and Protestants put to death Catholics, for the sake of Him who commanded mankind to 'love one another.'"—*Second Preface.*

1081 HOPING (J. A. J.). Institutiones Chiromanticæ. Small 8vo, boards. Jena, 1689

RARE WORK in German on chiromancy.

ARSENE HOUSSAYE'S SONNETS—MAGNIFICENTLY ILLUSTRATED AND LIMITED EDITION.

1082 HOUSSAYE (Arsène). Les Cent-et-un Sonnets. *Portrait of* HOUSSAYE, *proofs before letters—also etchings and engravings, mostly erotic, by or after* ADRIEN NARGEOT, PAUL BAUDRY, J. E. AUBERT, HUGUES MERLE, LA GUILLERMIE, DIAZ, MASSON, METZMACHER, *etc.—also numerous fleurons.* Large 4to, fresh half red crushed levant morocco, top edge gilt, others uncut, with the vellum covers bound in by E. ROUSSELLE.

No. 20 of limited edition of 500 numbered copies, the above being on "papier vélin."

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PRESENTATION COPY, with the following autograph inscription of the author:—"Miss North une belle chercheuse d'inconnu, Arsène Houssaye."

1084 HOUSSAYE. Les Mille et une Nuits Parisiennes. *Numerous vignette illustrations.* 4 vols. 8vo, sewed, uncut. Paris, 1875

This work contains the following:—"Le Marquis de Satanas"; "la Descente aux Enfers Parisiens"; "un Ange sur la Terre"; "Don Juan Vaincu"; "Monsieur Paul et Mademoiselle Virginie"; "le Péché de Jeune d'Armaillac"; "la Confession de Caroline"; "Madame Don Juan"; "Paradoxes Nocturnes sur les Femmes"; "le Dernier Amour de Jeanne d'Armaillac"; etc.

1085 HOUSSAYE. Histoire Etrange d'une Fille du Monde. *Illustrated.* 8vo, sewed, uncut. Paris, 1876

1086 HOWITT (William). History of Priestcraft. 12mo, cloth. N. Y., 1833

HUART'S FACETIOUS MILITARY WORK—COLORED BY HAND.

1087 HUART (Adrien). La Nouvelle Vie Militaire. *Profusely illustrated with many full-page plates—mostly colored by hand and after the designs of* DRAUER. Thick large 8vo, half red morocco, top edge gilt. Paris, *n. d.*

UNIQUE—COLORED BY HAND.

A most humorous work on the life of the modern French soldier, profusely illustrated with very facetious designs. Some are double-page plates or folded.

1088 HUMOUR, WIT AND SATIRE of the Seventeenth Century. Collected and Illustrated by JOHN ASHTON. *Numerous fac-similes of ancient prints.* Small 8vo, fresh cloth, uncut. N. Y. (Edinburgh), 1884

1089 JMBERT (Barthélémy). Historiettes ou Novelles en Vers. *Engraved front., title and vignette head-pieces.* 8vo, boards. Amsterdam, 1774

RARE and FACETIOUS, particularly the engravings, which are by Née and Masquélier after Moreau le jeune.

1090 INDISCRET (L'), ou les Aventures Parisiennes. Small 8vo, half sheep (stained and MS. name on back of title). Londres et Paris, *Jean François Bastien*, 1779

VERY RARE and full of erotic adventures.

1091 [IRELAND (W. H.).] Scribbleomania; or, The Printer's Devil's Polichronicon, a Sublime Poem edited by "ANSER-PEN-DRAGON, Esq. *Vignette title.* 8vo, half crushed levant morocco gilt, top edge gilt, others uncut, by TRIOULLIER, successor to PETIT-SIMIER. London, 1815

VERY RARE, by the author of the celebrated Shakespeare forgeries.

1092 JANIN (JULES). L'ANE MORT. *Portrait, full-page plates and many illustrations in the text, all designed by* TONY JOHANNOT. Large 8vo, half calf gilt, totally uncut (foxed). Paris, *Ernest Bourdin*, 1842

LARGE PAPER and VERY RARE. This is the original edition of this famous romance, and is of very unfrequent occurrence even in Paris.

1093 JENTY (C. N.). Demonstration de la Matrice d'une Femme Grosse et de son Enfant a Terme. *Six plates by* CHARPENTIER, *after* JEAN VAN RIEMS, *and four pages with engraved borders after* MARTINET. Large 4to, boards (some pp. stained). RARE. Paris, 1759

EXTRAORDINARY WORK ON THE JESUITS—BOUND BY CHATELIN.

1094 JESUITES (Les), de la Maison Professe de Paris, en Belle Humeur; *also*—Les Moines en Belle Humeur. *Front.* 2 vols. in 1, minimo. Elegantly bound by CHATELIN, of Paris, in citron morocco, mosaiced in red, green and pink leathers, beautifully tooled, and light green "doublé" gilt, edges gilt on marble. Cologne, *chez Pierre Marteau*, 1725

VERY RARE, SUPPRESSED and EROTIC. Although this beautifully bound bibelot has two distinct titles and three half-titles, the pagination throughout runs continuously. The frontispiece represents two ecclesiastics dancing and two with very "decolleté" females in their laps. One has his hand on the breast of one of the women, and with the other plays a symphony across her waist with a violin bow. The other cleric has his arm on the shoulder of his female partner, between whose knees he holds a violoncello. Beneath this caricature are the words—"Mon Pere mettez votre instrument entre mes jambes."

1095 JOHNSON (Samuel, *LL.D.*). Poetical Review of the Literary and Moral Character of, by JOHN COURTENAY. 4to, half mottled calf gilt, citron edges. London, 1786

Duplicate from the "Johnsoniana Library" of Lt.-Col. F. R. Grant, with his inserted heraldic book-plate.

1096 [JONES (Justin).] The Belle of Boston, or the Rival Students of Cambridge by "HARRY HAZEL." Large 8vo, sewed. Boston, 1844

1097 KALYANA MALLA. Ananga Ranga, Traité Hindou de l'Amour Conjugal, redigé en Sanscrit par l'Archi-Poète KALYANA MALLA (XVIe Siècle). Traduit sur la Première Version Anglaise (Cosmopoli, 1885) par ISIDORE LISEUX. 8vo, sewed, totally uncut. Paris, *Isidore Liseux*, 1886

No. 57. "Edition Unique a trois cents exemplaires numerotes." Pisanus Fraxi, in his "Index Librorum Prohibitorum," devotes some eighteen pages to an account of this remarkably erotic work, which enters into the most minute details, and gives several thousand methods of having sexual intercourse. It is the great authority on the "art of love" in the East, and was written over three hundred years ago by Kalyana Malla, a Hindoo poet, for the benefit of a monarch of the Lodi race. The verse of blessing reads:—"May this treatise [Ananga-ranga] be beloved of man and woman as long as the Holy River Ganges springs from Shiva with his wife Gauri on his left side; as long as Lakshmi loves Vishnu, as long as Brahma is engaged in the study of the Vedas, and as long as the earth, moon and sun endure."

"The treatise," write F. F. Arbuthnot and R. F. Burton, "originally written in Sanskrit, has been translated into every language of the East that boasts a literature, however humble. It becomes in Arabic and in Hindostani the Lizzat en' Nissa—the 'Pleasures of Women'; in Maharati and Gujrati, it is the Amanga-ranga, or 'Form of the Bodiless One' (Cupid). Generally, it is known as the Spila Shastra, the 'Scripture of Play' (*i.e.*, of Amorous Sport, Το Παιζειν, or Kama-Shastra, the 'Writ of Desire' or of 'the Hindu God of Love' (Kama-deva), and the vulgar call it 'Koka Pandit,' from the Prakrit name of the supposed author. Lithographed copies have been printed by hundreds of thousands, and the book is in the hands of both sexes and all ages throughout the nearer East."

"THE TOAST"—OF THE GREATEST RARITY AND PRIVATELY PRINTED.

1098 [KING (WILLIAM, *LL.D.*)] THE TOAST, an Heroick Poem in Four Books, Written originally in Latin by FREDERICK SCHEFFER: now done into English, and Illustrated with Notes and Observations by PEREGRINE O'DONALD, Esq. *Front. by* BARON *after* GRAVELOT *and rubricated title.* 4to, old calf, gilt. London, 1736

EXTREMELY RARE and privately printed. This copy has the MS. inscription on fly-leaf—"From the Author, THOMAS HURST 1764" and an inserted two-page manuscript key to the characters.

Lowndes says this is—"a violent satire against the Countess of Newburgh, occasioned by a lawsuit which Dr. King had about an estate in Galway to which he laid claim. A key to the characters will be found in 'the Second Journey round the Library of a Bibliomaniac by William Davis,' 1825."

Allibone writes:—"On the death of the author the whole of the impression save sixty copies was destroyed by his executors. Reid's copy (2204 of his catalogue) with MS. key to 'The Toast' was sold for £10 10s."

Pisanus Fraxi was so enraptured with this Macaronic book that he devotes twenty-five quarto pages to it in the "Centuria Librorum Absconditorum" besides giving four pages of fac-simile. As a sample of the chaste poetic muse of Dr. King the following description of the Countess of Newburgh may suffice:—

"There he saw the huge Mass tumble out of her Bed;
Like Bellona's her Stature, the Gorgon's her Head;
Hollow Eyes with a Glare, like the Eyn of an Ox;
And a Forehead deeply furrow'd, and matted grey Locks;
With a toothless wide Mouth, and a Beard on her Chin,
And a yellow rough Hide in the Place of a Skin;
Brawny shoulders up-rais'd; Cow-Udders; Imp's Teat;
And a pair of bow'd Legs, which were set on Splay Feet."

1099 LA CAYORNE (R. P.). LES JOYEUSETÉS. *With etched front. by* HENRY SOMM. Small 8vo, sewed, uncut. Paris, *Lemmonyer*, 1882

LIMITED EDITION and facetious.

1100 LA CAYORNE. Another copy.

1101 LACHAMBEAUDIE (Pierre). Fables Populaires, avec une Préface, par M. EMILE SOUVESTRE. Small 8vo, half calf, gilt. Paris, *Librairie Sociale*, 1839

PRESENTATION COPY with the author's signature on the half title, also corrections to the text in his handwriting.

LIAISONS DANGEREUSES BY CHODERLOS LACLOS.

1102 [LACLOS (Pierre Ambroise François Choderlos).] LES LIAISONS DANGEREUSES, ou Lettres Recueillies dans une Société, et publiées pour l'Instruction de quelques autres. Par M. C . . . de L . . . *Charming erotic plates, mounted.* 4 vols. minimo, half green morocco, top edges gilt. Amsterdam *and* Paris, 1782

VERY RARE, ORIGINAL EDITION and facetious. This amorous work was one of those which Marie Antoinette and the Princess de Lamballe used to enjoy

together at the Little Trianon. The success of this eighteenth century novel was owing to its—"immoralité conforme au gout de l'époque." The character of the principal personage, the enemies of the author insisted he had based upon his own peculiarities.

PAUL LACROIX'S FACETIOUS AND CURIOUS WORKS.

1103 [LACROIX (Paul).] Vertu et Temperament Histoire du Temps de la Restauration 1818–1820–1832 par "P. L. JACOB, BIBLIOPHILE, Membre de Toutes les Académies." 2 vols. 8vo, half calf. Paris, 1832

VERY RARE *and* UNIQUE. Printed on yellow paper with erotic fronts. by Tony Johannot. Presentation copy from the author with following MS. on half-title—"A Monsieur Auguste Aubry souvenir de bibliophile, Paul Lacroix. Bibl. Jacob."

Also with inserted autograph letter signed of Paul Lacroix dated May, 1853, in which he tells M. Aubry (?) that he sends him a book which has only the merit of being unique.

1104 LACROIX. Les Courtisannes de l'Ancienne Rome. Small 8vo, paper, uncut. Brussels, 1864

LIMITED EDITION on Holland paper.

1105 [LACROIX.] L'Homme au Masque de Fer par "PAUL L. JACOB, BIBLIOPHILE." 8vo, half calf. Paris, 1837

RARE. This volume on the "Man in the Iron Mask" is dedicated to the bibliophile Guilbert de Pixérécourt, and is an argument in favor of the Superintendent Foucquet being the victim of Louis the Fourteenth's saturnine vengeance.

1106 [LACROIX.] Curiosités de l'Histoire des Croyances Populaires au Moyen Age. Small 8vo, sewed, uncut. Paris, 1859

Includes articles on—"Superstitions et Croyances Populaires, le Juif Errant, les Blasphémateurs, les Démons de la Nuit, les Sorcières et le Sabat, le Bœuf Gras, les Origines du Mal de Naples."

1107 LACROIX. Mystificateurs et Mystifies Histoires Comiques. Small 8vo, paper, uncut. Paris, 1875

MAGNIFICENT COPY OF THE "FARMERS-GENERAL" EDITION OF LA FONTAINE, BOUND BY CHAMBOLLE-DURU.

1108 LA FONTAINE.— | Contes | et | Nouvelles | en Vers | par M. DE LA FONTAINE | . 2 vols. small 8vo, bound in full red crushed levant morocco extra, inside gold borders, rounded corners and edges gilt on marble by CHAMBOLLE-DURU. A Amsterdam, 1762

SUPERB COPY in UNRIVALLED CONDITION of this BEAUTIFUL EDITION, with BRILLIANT IMPRESSIONS of the portraits, the numerous erotic plates by Eisen, and charming head and tail pieces, vignettes, etc.

Among the "Livres de luxe" of the eighteenth century there is one which is a marvel and a chef-d'œuvre, an example without an equal in the richness of a book. This work, the great monument and triumph of the "vignette," which

rises above and crowns all other illustrations of the day, it is needless to state to all amateurs, is the Tales of La Fontaine known as the edition of the "*Fermiers-Généraux*," a truly royal book of the last Mecoenean financiers; one of the grandest of the intelligent and sensual outlays of money of the reign of Louis the Fifteenth, and an inimitable model of gallant engraving applied to the illustration of light narrative.

1109 LA FONTAINE. The same. 2 vols. small 8vo, half red morocco gilt, top edges gilt, others uncut.

A Amsterdam, 1764

VERY RARE. This is the 1764 reprint of the "Farmers-General" edition, but the plates, which are proofs before letters, are colored by hand.

1110 LA FONTAINE. Contes et Nouvelles en Vers. 2 vols. large 4to, fresh half red morocco gilt, top edges gilt, others uncut, by R. W. SMITH (stained somewhat).

Paris, *chez Tilliard*, 1809

This is a copy of the Tilliard edition, in large type and without any plates.

FRAGONARD'S EROTIC ILLUSTRATIONS TO LA FONTAINE.

1111 LA FONTAINE.—FRAGONARD (Honoré). Figures des Contes de LA FONTAINE. 3 *portraits, one by* EDELINCK, *and* 57 *etchings by* MARTIAL *after* FRAGONARD. Square folio, 10 parts [complete] and in cloth portfolio.

Paris, *Rouquette, n. d.*

CAT'S HEAD PROOFS of the limited issue, published at 500 francs, of these celebrated designs of Fragonard, which were engraved by Martial with the intention of illustrating the 1795 Didot edition of La Fontaine.

The artist, Honoré Fragonard, was born at Nice in 1733, and died in 1806. Spooner says: "He studied under Boucher, and having carried off the grand prize of the Academy, he went to Rome with the royal pension. On his return to Paris he was elected a Royal Academician in 1765, on which occasion he painted his fine picture of 'Callirrhoe' as his reception piece, which was much admired. His next work was the 'Visitation of the Virgin' for the Duke of Grammont. He soon, however, left the path of high and noble subjects which he had hitherto followed, and painted bacchanals, conversations, and subjects of French manners, many of which had an exceedingly licentious tendency."

1112 LA FONTAINE. *A series of* 100 *engravings to illustrate the "Contes et Nouvelles" of* LA FONTAINE, *and designed by* FRAGONARD—*including portraits, vignettes, etc.*—A DOUBLE SET, SHOWING THE COMPLETED AND UNFINISHED PLATES, AND ALL ON JAPAN PAPER. Large 4to, in portfolio.

LIMITED EDITION and on JAPAN PAPER. This set was gotten up for the purpose of illustrating the Didot edition of La Fontaine, two volumes in quarto and published at Paris in 1795.

LARGE PAPER COPY OF LA FONTAINE'S FABLES, ILLUSTRATED—PARIS, 1796.

1113 LA FONTAINE. Fables de. *With over* 270 *plates, engraved by* SIMON *and* COINY. 6 vols. small 8vo, calf gilt, inside gold borders, edges gilt.
Paris, *Bossange, Masson et Besson*, 1796

LARGE PAPER, on "papier vélin," and very scarce. The Didot edition of these plates, after the designs of Vivier, is very rare, *vide* Morgand and Fatout catalogue cutting inserted, 1,200 francs, also a copy of the above on the same, priced 500 francs.

1114 LA FONTAINE. Fables, translated into English Verse by WALTER THORNBURY. *Portrait and numerous illustrations by* GUSTAVE DORÉ. Thick large 4to, fresh half morocco gilt, beveled cloth sides, gilt edges.
London, *n. d.*

1115 LA FARRE (C. A., *Marquis de*). Poésies—Nouvelle Edition Considérablement Augmentée. *Front.* Minimo, original mottled calf gilt, edges gilt. A Londres, 1781

RARE. Includes the "Opera de Panthée," of which La Farre wrote the libretto and the Duc d'Orleans the music. Chaulieu said this amorous poet and noble was—"Formé de sentiments et de volupté, rempli d'une aimable mollesse."

1116 LA FIZELLIERE (Albert de). Histoire de la Crinoline, suivie de la Satyre sur les Cerceaux, Paniers, etc., par le Chevalier de NISARD et de l'Indignité et l'Extravagance des Paniers, par un Predicateur. Small 8vo. Bound by CAPÉ in half morocco gilt, top edge gilt, others uncut, covers bound in. Paris, *Aubry*, 1859

A CURIOUS VOLUME on that monstrosity, the crinoline, and showing it was worn eight centuries before Christ, in Hesiod's time, and that Helen, when she fled with Paris to Troy, wore a primitive kind of hoop skirt.

1117 LA FIZELLIERE. Vins a la Mode et Cabarets au XVIIe Siècle. *With etched front. by* MAXIME LALANNE. Small 8vo, half crushed levant morocco gilt, top edge gilt, others uncut, by ALLO. Paris, *chez Rene Pincebourde*, 1866

Only a LIMITED EDITION on "papier vergé," and for amateurs.

1118 LA GRANGE-CHANCEL (F. J. de). Les Philippiques, Odes. Edition Definitive Collationnée sur un Manuscrit de l'Epoque avec Remarques Inedites. Thick 8vo, sewed, uncut. Paris, 1876

LIMITED EDITION. With letter from Victor Hugo accepting the dedication of the historical and biographical essay on Philippe of Orleans and La Grange-Chancel by Léon de Labessade. La Grange-Chancel in this remarkable work charged the Duke of Orleans with most infamous and immoral crimes. For the first "Philippiques" their author was imprisoned for two years in the "Iles Saint Marguerite," whence he escaped by the way of Sardinia and Spain to Holland, where he finished the work.

THICK JAPAN PAPER COPY OF THE MAGNIFICENT EDITION OF JULIETTE LAMBER'S POEMS—WITH THE PLATES IN TWO STATES.

1119 LAMBER.—LA CHANSON DES NOUVEAUX ÉPOUX par MADAME ADAM, JULIETTE LAMBER. *With splendid portrait of the author by* BURNEY, *and ten beautiful etchings, mostly erotic, by* ABOT, BOISSON, BOULARD FILS, COURTRY, DUVIVIER, LEFORT, MERCIER, MONSANTO, VION, YON, *all etched under the direction of* LAGUILLERMIE, *after the original designs of* BENJAMIN CONSTANT, ED. DETAILLE, GUSTAVE DORÉ, JEAN PAUL LAURENS, JULES LEFEBVRE, FERNAND LEMAITRE, HECTOR LE ROUX, A. MOROT, MUNKACSY *and* TOUDOUZE—*rubricated title.* Large 4to, sewed, uncut, and in illuminated cloth cover, beveled sides, and flaps. Paris, 1882

This MAGNIFICENT VOLUME of these charming poems, by the Recamier of the Third French Republic, is No. 97 of one hundred copies entirely printed on thick Japan paper—with the delightful and suggestive plates and portrait in two states on Japan paper—proofs after letters and remarque proofs.

Vide No. 392 of this catalogue respecting Juliette Lamber Adam, the chère amie, adviser and confidante of Leon Gambetta.

1120 LARWOOD (Jacob) *and* HOTTEN (John Camden). History of Signboards from the Earliest Times to the Present Day. *Colored front. and* 100 *illustrations in fac-simile by* F. LARWOOD. Small 8vo, tree-marbled calf gilt, marbled edges. London, *J. C. Hotten, n. d.*

1121 LARCHEY (Lorédan). Les Excentricities du Langage. Small 8vo. Bound by BRADSTREETS in half crushed levant morocco, top edge gilt, others uncut, covers bound in. Paris, 1862

"Quatrième edition—singulierement augmentée." Full of argot and other words, some bold and bad, not mentioned by the cultured.

The above is a presentation copy, with the inscription on the title—"a M. Pointel hommage de L. Larchey."

1122 LARCHEY. Another copy of the same. Paper, uncut.

LOVES OF THE GODS—WITH PLATES BY PICART—PARIS, 1629.

1123 LA SERRE (Le Sieur). Les Amovrs des Dievx de CVPIDON et PSICHE, dv SOLEIL et CLYTIE, de IVPITER et DANAE, de IVPITER et IO, de IVPITER et CALISTO, de NEPTVNE et AMPHITRITE auec celles d'ORPHEÉ et sa Descente aux Enfers. *Erotic title and plates engraved by* PICART, *after* RABEL. Thick small 8vo, fresh half calf gilt, edges gilt (some pp. wormed). Paris, *Denis de Cay et Eustache d'Aubin*, 1629

VERY RARE, and dedicated to Anne of Austria, of whom there is a fine portrait by Picquet.

1124 LASSALLE (Albert de). L'Hotel des Haricots, Maison l'Arret de la Garde Nationale de Paris. *With numerous humorous illustrations by* EDMOND MORIN. Small 4to, fresh half crushed brown levant morocco, top edge gilt, others uncut, by "TRIOULLIER SR. DE PETIT-SIMIER," with the covers bound in. Paris, *E. Dentu*, n. d.

FACETIOUS and VERY SCARCE.

1125 LAYMANN (Paul, S. J.). Astrologiæ Ecclesiasticæ et Astri Inextincti a CASPARO SCIOPPIO in lucem editi Censvra. Small 4to, stamped pigskin on wooden boards, with two clasps (foxed slightly). Dillingen, 1635

RARE and a CURIOUS WORK on astrology by a Jesuit. This fine piece of old pigskin binding is stamped with two armorial shields, above which is a mitre.

EXCESSIVELY RARE SEVENTEENTH CENTURY VOLUME.

1126 LE DONNEZ-VOUS GARDE DV TEMPS QVI COVRT. Small 8vo. Bound in crushed sage morocco, broad inside gold borders, top edges gilt, others uncut. *n. p.; n. d.*

EXTREMELY RARE. Reprinted in the "Varieties Historiques et Littéraires" of the "Bibliothèque Elzevirienne" by Edouard Fournier (Vol. 3, p. 185), with a note by that omnivorous scholar to the effect that it had escaped the notice of all bibliographers.

LARGE PAPER COPY OF THE ORIGINAL EDITION OF LEGOUVE'S "MERIT OF WOMEN."

1127 LEGOUVE (Gabriel). Le Mérite des Femmes et Autres Poésies. Small 8vo, old mottled calf gilt, marbled edges (back damaged). Paris, *Renouard*, 1813

VERY RARE, LARGE PAPER, ORIGINAL EDITION and printed by Didot, with plate by E. de Ghendt, after Guerin.

WHATMAN PAPER COPY OF THE PRECEDING WORK—THE 1881 EDITION.

1128 LEGOUVE. Le Mérite des Femmes, suivis des Notes de l'Auteur, avec une Préface par E. LEGOUVE, de l'Académie Française et des Extraits de son Histoire Morale des Femmes. *Frontispiece by* LALAUZE, PROOFS IN THREE STATES. Small 8vo. Bound by E. ROUSSELLE in half crushed blue levant morocco, top edge gilt, others uncut, covers bound in. Paris, *Librairie des Bibliophiles*, 1881

No. 40 of LIMITED EDITION of 40 copies on China and Whatman papers, the above being one of the last named, with the frontispiece in three states of proof. Presentation copy on the half-title, with lines from Victor Hugo.

1129 LEGOUVE (Ernest). Histoire Morale des Femmes. 8vo, boards, uncut. Paris, 1849

VERY SCARCE and CURIOUS.

1130 LEGOUX (Jules). Panoplie. *With illustrations by* MARC GÉRALD. Small 8vo, paper, uncut. Paris, 1884

1131 LE PRINCE DE BEAUMONT (Marie, *auteur du "Magasin Francois"*). Civan Roi de Bungo, Histoire Japonnoise. 2 vols. in 1. Small 8vo, old calf, gilt.
London, *Jean Nourse*, 1754

RARE, with heraldic stamp in gold on the sides. This female author, after her separation from a "debauché" husband, lived for some time in England, where the above humorous work was published.

SPLENDID EDITIONS OF LE SAGE'S WORKS—SOME VERY RARE AND HANDSOMELY BOUND.

1132 LE SAGE (Alain René). Histoire de Gil Glas de Santillane—Dernière Edition Revue et Corrigée. *Numerous plates, some facetious.* 4 vols. small 8vo, fresh blue crushed levant morocco elegant, rounded corners, inside gilt tooling, edges gilt on marble by DAVID.
Paris, *par les Libraires Associes*, 1747

VERY RARE. A superb example of the last edition of "Gil Blas" published by the author. Priced 400 francs, *vide* inserted Morgand et Fatout catalogue cutting.

"The fancy, the lightness, the spirit and the vivacity of the enchanting pen of Le Sage."—SIR WALTER SCOTT.

1133 LE SAGE. The Adventures of Gil Blas de Santillane, Translated from the French by TOBIAS SMOLLETT, M.D. *Illustrated with the* 15 *highly finished and colored engravings known as the* MCLEAN *series and from drawings designed expressly for this edition.* 3 vols. 8vo, half calf, gilt. London, 1819

A VERY SCARCE and well-executed edition.

1134 LE SAGE. Gil Blas von Santillana, nach dem Franzosischen des LE SAGE von W. C. CH. MYLIUS. *With plates by* JURY *after* CHODOWIECKY'S *designs.* 6 vols. small 8vo, sewed, uncut. RARE. Leipzig, 1821

1135 LE SAGE.— | TURCARET. | COMEDIE. | PAR MONSIEUR LE SAGE. | Le prix est de vingt sols | Minimo. Bound by CHAMBOLLE-DURU in red crushed levant morocco, rounded corners, inside dentelle gold borders, edges gilt on marble and "temoins."
| A Paris, | *chez Pierre Ribon, sur le Quay* | *des Augustins, à la Descente du Pont* | *Neuf, à l'Image St. Louis,* | *MDCCIX* | *Avec Approbation, et Privilege du Roy.* | 1709

EXTREMELY RARE, and very fine copy of the original edition of the dramatic chef-d'œuvre of Le Sage.

The preliminary pages comprise the title, on the verso of which are the names of the actors, then follows "Critique de la Comèdie de Turcaret, par le Diable

Boiteux," a dialogue between Asmodeus and Cleofas divided into two parts. The "Approbation" is dated February 20, 1709, and the "Privilege" was given March 1 of the same year.

This volume was imported unbound from Paris for Mr. Pene du Bois at a cost of 300 francs, *i. e.*, $60, *vide* the inserted catalogue cutting of Morgand-Fatout.

1136 LE SAGE. Asmodeus; or, the Devil on Two Sticks, with Biographical Notice of the Author, by JULES JANIN, translated by JOSEPH THOMAS. *Illustrated by* TONY JOHANNOT, *with the front.* ON INDIA PAPER. 8vo, fresh half calf gilt, top edge gilt, others uncut. London, 1842

A FINE TALL COPY of the ORIGINAL EDITION. Some critics have pronounced the "Diable Boiteux" superior to Gil Blas.

Sir Walter Scott says of this delightful romance—"There is no book in existence in which so much of the human character, under all its various shades and phases, is described in so few words, as in the 'Diable Boiteux.' The fancy, the lightness, the spirit and the vivacity of the enchanting pen of Le Sage are everywhere visible. To quote examples would be to quote the work through almost every page. No work has afforded a greater stock of passages, which have been generally employed as apophthegms, or illustrations of human nature and actions.'

"If there is anything like truth in Gray's opinion, that to lie upon a couch and read new novels was no bad idea of Paradise, how would that beatitude be enhanced, could human genius afford us another 'Gil Blas' or a 'Devil on Two Sticks!'"

1137 LE SAGE. Asmodeus; or, the Devil upon Two Sticks. *With four fine etchings by* R. DE LOS RIOS. Small 8vo, fresh cloth, totally uncut. London, 1881

The above includes Le Sage's "Dialogues Serious and Comic between Two Chimneys of Madrid."

1138 LE SAGE. History of Vanillo Gonzales, surnamed the Merry Bachelor. *With four fine etchings by* R. DE LOS RIOS. Small 8vo, parchment, beveled sides, totally uncut. London, 1881

1139 LHEUREUX (Paul). Disons des Monologues. Small 8vo, sewed, uncut. Paris, 1886

1140 LIFE, an Illustrated Comic Weekly. Vols. 1, 2 and 4. Large 4to, half roan, cloth sides. N. Y., 1883–84

Profusely illustrated with humorous designs by the best American caricaturists.

1141 LIREUX (AUGUSTE). ASSEMBLÉE NATIONALE COMIQUE. *Profusely illustrated with the very humorous designs of* "CHAM"—*some full-page.* Thick large 8vo, half red morocco, gilt. Paris, 1850

Cham never made more facetious designs than will be found in this burlesque work on the National Assembly of the Second French Republic.

1142 LISLE (Lecomte de). Poèmes Barbares. Small 8vo, paper, uncut. ORIGINAL EDITION. Paris, *n. d.*

1142*a* LISLE. Poesies Barbares. Small 8vo, half calf, gilt.
Paris, 1862

1143 [LONGUS.] Les Amours Pastorales de DAPHNIS et CHLOÉ avec Figures. *Engraved false title, vignette on title, plates, some erotic, vignette head-pieces and woodcut borders, etc.* Small 4to, half morocco.
La Haye, *chez Jean Neaulme*, 1764

RARE EDITION of Amyot's translation of "Daphnis and Chloe."

1144 LONGUS. Les Amours Pastorales de DAPHNIS et CHLOÉ [Traduities du Grec en Français par JACQUES AYMOT]. Minimo, fine old French morocco gilt, edges gilt.
[Paris], 1745

FINE COPY, containing engraved frontispiece by Coypel, several vignettes, and the famous series of 28 plates, fine impressions, engraved after designs by the Regent, Duke of Orleans.

It is a beautiful copy of the edition of 1745, but lacks unfortunately pages 83 and 84.

1145 LOSSOW (H.). Metamorphosen. 12 *beautiful reproductions of the charming drawings of* LOSSOW—MOSTLY NUDES —*and with rubricated and tinted title.* Large 4to, loose in fresh cloth portfolio, gilt, with inside flaps. Munich, 1884

EROTIC. These charming studies after the "Metamorphoses" of Ovid represent "Pygmalion and Galatea," "The Three Graces," "Jupiter and Io," "Europa and the Bull," "Andromeda," "Daphne," "Diana and her Nymphs Surprised," "Dejanira," "Rape of Proserpine," "Rape of Orithya," "Judgment of Paris" and "The Sirens."

1146 LOUIS XI.—La Chronique de LOUIS XI. dite Chronique Scandaleuse Faussement Attribuée a JEAN DE TROYES Restitutée a son Véritable Auteur par AUGUSTE VITU. 8vo, sewed, uncut. Paris, *Librairie des Bibliophiles*, 1873

RARE. No. 220 of limited edition of 350 numbered copies on "papier vergé" printed by Jouaust. This volume is valuable on account of its entering into the details of many of the intrigues that Louis the Eleventh enjoyed with women of mean condition.

HANDSOME SET OF FAUBLAS.

1147 LOUVET DE COUVRAY (J. B.). LES AMOURS DU CHEVALIER DE FAUBLAS, Troisième Edition revue par l'auteur. *Erotic plates after the designs of* MELLE, MARILLIER, MONNET, DEMARNE, *etc., engraved by* HALBON, DUPRÉEL, CHOFFARD, LE MIRE *and others.* 4 vols. 8vo, half crushed citron levant morocco, gilt top, edges gilt. Paris, *an* VI.

RARE and VERY EROTIC.

1148 LUCIUS DE PATRAS. La Luciade ou l'Ane, avec le Texte Grec revu sur Plusieurs Manuscrits. *Erotic title and plates before letters.* Small 8vo, sewed, uncut.
Paris, *A. Bobée*, 1818

EROTIC and RARE. Written in the style of the "Golden Ass" of Apuleius, by Lucius de Patras, a Greek writer who lived in the second century of this era.

"Jai lu les 'Metamorphoses' de Lucius de Patras. La diction en est claire et élégante, le style plein de douceur. Il evite avec soin les agencements insolites de mots; mais pour le fond des choses, il recherche le merveilleux outre mesure: c'est en quelque sorte un second Lucien. Les deux premiers livres reproduisent presque litteralement l'ouvrage de Lucien intitule,' Lucius ou l'Ane,' à moins que ce ne soit Lucien qui ait copié Lucius."—PHOTION.

THE AMOURS OF THE DUKE MARSHAL DE LUXEMBOURG—VERY RARE.

1149 LUXEMBOURG (Marechal Duc de). Histoire de Ses Amours. Minimo, red crinkled morocco, extra gilt, gold inside borders, edges gilt. Cologne, *Pierre Batanar*, 1694

EROTIC and VERY RARE. With curious allegorical frontispiece depicting the hump-backed Duke, "France" and "Glory." This little volume narrates the amorous intrigues of this great Marshal of France, who, among other great victories, defeated King William the Third of England, at the battle of Nerwinde. On one occasion, it is stated, that King said with angry impatience—"What! shall I never beat this hump-back fellow?" "Hump-back fellow!", the Marshal remarked, "What does he know of my back? He never saw it."

1150 MACROBE (Ambroise). La Flore Parnographique —Glossaire de l'Ecole Naturaliste extrait des Œuvres de M. EMILE ZOLA et de ses Disciples. *With illustrations by* PAUL LISSON. Small 8vo, paper, uncut. Paris, 1883

A philological curiosity and a dictionary of Zolaistic argot.

1151 MAILLARD (Firmin). Recherches Historiques et Critiques sur la Morgue. Small 8vo, boards, rough edges. Paris, 1860

Printed on "papier vergé." This volume on the Paris Morgue is very scarce.

1152 MARMONTEL (J. F.). Contes Moraux par M MARMONTEL de l'Academie Francoise. *Portrait by* COCHIN, *engraved by* St. AUBIN, *engraved titles and plates from the designs of* GRAVELOT. 3 vols. small 8vo, half morocco gilt, top edges gilt, others uncut. Paris, *J. Merlin*, 1765

VERY RARE and charming edition of these delightful tales, which are the antithesis of what their title represents. Marmontel's early success as a dramatic author led him into a whirl of dissipation of which the above have been considered as a mark of his repentance therefor. He was made Historiographer of France through the influence of Madame de Pompadour. For a satire on the Duke D'Aumont, he was sent to the Bastille and lost his position as sole editor of the "Mercure de France," in which he published the "Moral Tales."

The above copy was priced $30, *vide* inserted catalogue cutting.

1153 MAROLLES (Michel de, *abbé de Villeloin*). Le Livre des Peintres et Graveurs. Small 8vo, totally uncut. Paris, 1872

Second edition of the "Bibliothèque Elzevirienne." The above is edited, with notes, by Georges Duplessis. Limited edition of 572 copies, and the above is on "papier vergé."

1154 MARTIN (Désirée). Les Veillées d'une Sœur ou le Destin d'un Brin de Mousse. Small 8vo, sewed, uncut. New Orleans, 1877

1155 MASSIMI.—Hecatelegium ou les Cents Élégies Satiriques et Gaillardes de PACIFICO MASSIMI, Poete d'Ascoli, XVe Siècle— Littéralement traduit pour la première fois, texte Latin en regard. Thick large 8vo, sewed, uncut. Paris, *pour Isidore Liseux et ses amis*, 1885

EROTIC LIMITED EDITION of 120 copies, of which the above is No. 53. On the cover it is stated:—"Avis aux Libraires, Edition privée. Ce volume ne doit pas etre 'mis en vente ou expose dans les lieux publics' (Loi du 29 Juillet, 1881)."

"De tous ces ouvrages, c'est, en somme l'Hecatelegium qui survivra; Pacifico Massimi se place, grâce à ce récueil, parmi les poètes érotiques les plus audacieux. Le cynisme de certaines pièces n'a été depassé par personne, pas même par Baffo; d'autres, parmi les élégies amoureuses sont gracieuses ou spirituelles. Nul, à notre connaisance, n'a encore fait la remarque qu'une centaine d'années avant Francisco Berni, qui a donné son nom au genre Bernesque. Pacifico avait inventé ce genre, et même l'avait du premier coup porté a sa perfection."—ISIDORE LISEUX.

1156 MATINÉES DU PALAIS ROYAL. 2 vols. in 1. Minimo, old mottled calf gilt, red edges. Paris, *J. F. Bastien*, 1772

Salacious and scandalous.

1157 MAYNARD (François). Priapées publiées pour la Première Fois d'après les Manuscrits, et Suivies de quelques Pièces Analogues du même Auteur, Extraites de Différents Recueils. Small 8vo, paper, uncut. Freetown, *imprimerie de la Bibliomaniac Society*, 1864

EROTIC. LIMITED EDITION of 82 copies, of which 2 are on "peau vélin," 5 on "papier de Hollande," and 75 on "papier vergé." François Maynard was born in 1582, and died in 1646. He was the secretary of Queen Margaret of Navarre. Like his mistress, he loved lubricity and had a libidinous pen.

1158 MAZARINADES CYNIQUES (Les), c'est a scavoir le Temperament Amphibologique des "Testicules" de MAZARIN et la Custode de la Reyne qui dit tout. Small 8vo, sewed, uncut. Cologne, 1649–51 (*reprint*)

LIMITED EDITION of 150 copies of this extraordinary little brochure, which is an infamous scandal as to the alleged relations existing between Cardinal Mazarin and the widow of Louis XIII.

1159 MEN AND MANNERS IN AMERICA. By the author of "Cyril Thornton." Large 8vo, cloth. Phila., 1833

1160 MENDES (Catulle). Poesies, *i. e.*, Philomela, Paulelëia, Sérénades, Pagode, Soirs Moroses, Hesperus, le Soleil de Minuit, etc. 5 vols. small 8vo, paper, uncut. Paris, 1885

1161 MENDES. Le Fin du Fin, ou Conseils à un Jeune Homme qui se Destine a l'Amour. Minimo, sewed, uncut. Paris, *Marplon et Flammarion*, 1885

ORIGINAL FRENCH EDITION OF LAZARILLO DE TORMES—EXCESSIVELY RARE.

1162 [MENDOZA (Don Diego Hurtado de).]— | La Vie | et | Avantures | de | LAZARILLE | DE | TORMES | ecrites par lui meme. | Traduction Nouvelle sur le veritable | Original Espagnol | . *Portrait and facetious plates by* J. HARREWIJN, *also fleurons.* 2 vols. minimo, bound by E. ROUSSELLE, in crushed dark green levant morocco, top edges gilt. Brussels, *chez George de Backer*, 1699

ORIGINAL EDITION in French and EXCESSIVELY RARE.

Wheeler, in his Dictionary of Fiction, calls the above—"a novel of low life, the first of a class well known in Spanish literature under the name of the 'gusti picaresco' or the style of the rogues, and made famous all over the world in the brilliant imitation of it, Le Sage's 'Gil Blas.'" W. H. Hurlbut says:—"Faithfully executed [it] would exhibit . . . the type of the low-minded, merry-making, vulgar and shallow 'Yankee,' the ideal Yankee, in whom European prejudices find, gracefully combined, the attractive traits of a Gines de Passamonte and a Joseph Surface, a LAZARILLO DE TORMES, and a Scapen and an Autolycus."

1163 MENDOZA. Life and Adventures of LAZARILLO DE TORMES, translated by THOMAS ROSCOE; also Life and Adventures of GUZMAN D'ALFARACHE, or the Spanish Rogue, by MATEO ALEMAN, and translated by JOHN H. BRADY. *With eight fine etchings by* R. DE LOS RIOS. 2 vols. fresh cloth, totally uncut. London, 1881

MERAY'S TROUVERES—BOUND BY AMAND.

1164 MERAY (Antony). La Vie au Temps des Trouvères Croyances, Usages et Mœurs Intimes des XIe, XIIe et XIIIe Siècles d'après les Lais, Chroniques, Dits et Faubliaux. *Woodcut border on title after* J. DE TOURNES (*Sæc. XVI.*). Small 8vo, fresh half blue crushed levant morocco by AMAND, top edge gilt, others uncut, covers bound in. Paris, *A. Claudin*, 1873

VERY CURIOUS, and full of the amorous and other adventures of such troubadours or trouveres as Robert Wace, Ruttebeuf, Jehan de Condé, Gautier de Coinsi, Jehan de Boves, Marie de France, Doete de Troyes, Justine de Levis, Saincte des Prées and Barbe de Verrue.

1165 MERCIER (Alfred). La Fille du Prêtre, Récit Social. 3 vols. large 8vo, sewed, uncut. New Orleans, 1877–78

The "Daughter of the Priest" is in three parts—I., "Fausse Route"; II., "Expiation"; III., "Rehabilitation." Dr. Alfred Mercier, a poet, an essayist, a novelist, an historian, and like Canonge is another Creole unknown to Mr. Cable. The "Journal of Philology" has published his dialectic stories of the Creoles.

ORIGINAL EDITION OF LA GUZLA BOUND BY MARIUS-MICHEL.

1166 [MERIMÉE (Prosper).] La Guzla, ou Choix de Poésies Illyriques, recueillies, dans la Dalmatie, la Bosnie, la

Croatie et l'Herzegowine. *Front.* Small 8vo. Bound by MARIUS-MICHEL in crushed red levant morocco, inside gold borders, rounded corners, edges gilt on marble.
Paris, 1827

VERY RARE, ORIGINAL EDITION and printed on "papier vélin." Among the noteworthy pieces in this volume are—"L'Amante de Dannisich," "la Belle Hélène." "Maxime et Zoé," "sur le Vampirisme," "l'Amant en Bouteille," and "Cara-Ali, le Vampire."

SPLENDID EDITION OF THE "ARABIAN NIGHTS," ILLUSTRATED FROM THE DESIGNS OF GAVARNI AND WATTIER.

1167 MILLE ET UNE NUITS, Contes Arabes par GALLAND, précédés d'une Introduction par M. JULES JANIN. *With numerous exquisite steel plates after the original designs of* GAVARNI *and* WATTIER *and engraved by* OUTHEWAITTE, NARGEOT, COLIN, GEUFFROY, DELAUNNOY *and* LEROUGE (*a few slightly foxed*). Large 8vo, half red morocco, gilt.
Paris, *Morizot*, 1864

The above is a good copy of one of the best illustrated "Arabian Nights."

1168 [MIRABEAU (G. H. de R.).] ERROTIKA BIBLION. Small 8vo, boards. Rome, *de l'Imprimerie du Vatican*, 1783

VERY RARE and ORIGINAL EDITION of the great Mirabeau's curious work, which is one of the most erotic issued in the last century. The subjects are treated in chapters headed as follows:—Anagogie, l'Anélytroide, l'Ischa, la Toproide. le Thalaba, l'Anandryne, l'Ahropodie, Kadhe'sch, Béhémah, l'Anoïscopie and la Linguammanie.

1169 MIRABEAU. Another edition of the same. Small 8vo, half calf. Brussels, 1867

VERY RARE and privately printed limited edition, corrected on the original of 1783 and of that of the year IX. of the French Republic, with the notes of the edition of 1833 attributed to the Chevalier Pierrugues, and which give many more details from the Bible and ancient monuments upon onanism, pederasty, tribadism and linguamania.

1170 MIRECOURT (Eugène de). Fabrique de Romans—Maison ALEXANDRE DUMAS et Compagnie. Large 8vo, cloth.
Paris, 1845

VERY SCARCE. Bound up with this satirical volume on the elder Dumas is—QUERARD (J. M.), "Les Auteurs Déguises de la Littérature Francaise au XIXe Siècle Essai Bibliographique pour Servir de Supplément aux Recherches d'A. A. Barbier sur les Ouvrages Pseudonymes," *Paris*, 1845. The last named has MS. corrigenda.

1171 MOLINARI (M. G. de). Les Clubs Rouges pendant le Siege de Paris. *Front.* Small 8vo, paper, uncut.
Paris, *Garnier*, 1871

The author was the editor of the "Journal des Debats."

1172 MONNIER (Marc). Théatre de Marionnettes. Small 8vo, boards, uncut. Geneva, *F. Richard*, 1871

Printed on thick toned paper with a preface on Marionnettes by Victor Cherbuliez.

MARC DE MONTIFAUD'S FACETIOUS WORKS—LIMITED EDITIONS.

1173 MONTIFAUD (Marc de). RACINE et LA VOISIN. *With a portrait of* LA VOISIN, *engraved by* HANRIOT, *after* COYPEL. Small 8vo, fresh half crushed levant lemon morocco, top edge gilt, others uncut. Paris, 1878

LIMITED EDITION of 100 copies on Holland paper.

1174 MONTIFAUD. Histoire d'HELOISE et d'ABAILARD. Small 8vo, fresh half crushed levant lemon morocco, top edge gilt, others uncut. Paris, 1873

LIMITED EDITION on thick paper.

"Couvre-moi de baisers
Je reverai le reste."
—ELOYS A ABAILARD.

1175 MONTIFAUD. Les Triomphs de l'Abbaye des Conards avec une Notice sur la Fête des Fous par MARC DE MONTIFAUD. Small 8vo, fresh half crushed levant lemon morocco, top edge gilt, others uncut.
Paris, *libraire des Bibliophiles*, 1874

LIMITED EDITION Jouaust of 320 numbered copies, of which 10 were printed on Whatman paper, 10 on China paper and 300 on "papier vergé."

1176 MONTIFAUD. Les Courtisans de l'Antiquité. *With erotic etchings by* AUBRY. Small 8vo. 1 vol. (complete and in six parts), sewed as issued. Paris, 1883

LIMITED EDITION. Printed on thick laid paper. This gives an altogether different account of the life of Mary Magdalene to that told in the New Testament. On the title, which has no publisher's name, are the lines from Sappho:—"L'amour brise mon ame, comme le vent renverse les chênes sur les montagnes."

1177 MONTIFAUD. L'Abbesse du Paraclet, Histoire Galante d'HELOISE et d'ABAILARD. Small 8vo, 1 vol. (complete and in 3 parts), sewed, uncut as issued. Paris, 1873

LIMITED EDITION on thick paper, with three erotic etchings by AUBRY.

1178 MONTIFAUD. Entre Messe et Vêpres, ou les Matinées de Careme au Faubourg Saint-Germain. *With seven erotic frontispieces, etchings by* VAN RUYSS. 7 vols. small 8vo, sewed, totally uncut as issued. Paris, 1872

LIMITED EDITION on thick laid paper. The stories of this new Decameron are:—"Ad Majorem Dei Gloriam"; "Un Point d'Orgue"; "Midi a Quatorze Heures"; "une Brimade dans le Grand Monde"; "Comment on entre au Paradis"; "Le Pere Ambroise"; "Parce Que"; "Le Salut Militaire"; "le Gendarme au Convent"; "un Mariage par Expertise"; "Avant la Noce."

1179 MONTIFAUD. Les Joyeuses Nouvelles. *With eleven erotic etchings by* VAN RUYSS. 10 vols. small 8vo, sewed, uncut. Paris, 1872

LIMITED EDITION on thick laid paper. On the title of each is the quotation from Rabelais: "Or, esbandissez-vous, mes amours, et gaiemet lisez tout à

l'aise du corps et au profit des reins," The stories are as follows:—"le Mariage d'une Momie"; "les Chevaliers du Bidet"; "Chaste et Pure"; "l'Expulse de la Rue des Postes"; "Auquel des Deux"; "les Moustaches du Capitaine"; "une Grève de Femmes"; "le Passage de Venus"; "le Mariage d'un Potache, ou le Sommier a Musique"; "le Singe du Couvent"; "Comment on fait Souffrir le Diable"; "le Passe Port"; "la Maniere de s'en Servir"; "les Deux Revanches."

1180 MONTIFAUD. Les Nouvelles Drolatiques. *With ten erotic etchings by* HANRIOT. 10 vols. small 8vo, sewed, uncut. Paris, 1880–81

LIMITED EDITION on thick laid paper. On the titles is the passage from Béroalde de Verville—"Ici n'y que pour rire." These new "Droll Stories" are—: "les Delices de l'Esprit Saint et la Bassinoire"; "le Calice de Mme. de Trigonee"; "un Mariage a Constantinople"; "un Point . . . de Tapisserie"; "un Serail a Vendre"; "la Penitence du Cure de Tilly"; "la Chaste Suzanne"; "une Messe Blanche"; "l'Amende Honorable"; "le Telephone" "le Curateur"; "le Necessaire et le Superflu"; "la Nourriche Seche"; "Par Procuration"; "le Commis de chez Richard"; "le Phonographe du Seigneur"; "Relevée de Son Voeu"; "ce pauvre Monsieur Duclamel". "le Jugement de Paris"; "la Rue Sainte Amendée."

THE "TRUE FALCONER" OF THE CHEVALIER DE MORAIS—PARIS, 1683.

1181 MORAIS.— | Le Veritable | Fauconnier. | Par MRE C. DE MORAIS, | Chevalier, Seigneur de | Fortille, cy-devant chef | du Heron de la grande | Fauconnerie. | Dedie' au Roy. | *Numerous fleurons.* Minimo, old half russia (title stained).

| A Paris, | *chez Gabriel Quinet, au* | *Palais, à l'entrée de la Galerie des* | *Prisonniers a l'Ange Gabriel,* | *M.DC. LXXXIII* | *avec privilege du Roy.* | 1683

EXTREMELY RARE volume on falconry.

1182 MORAUD (E.). L'Heritière—Comédie en un Acte en Prose. Small 8vo, sewed, uncut. Paris, 1886

LARGE PAPER COPY OF THOMAS FROGNALL DIBDIN'S EDITION OF MORE'S "UTOPIA."

1183 MORE (Sir Thomas). UTOPIA, translated by RAPHE ROBINSON, a. d. 1551, with copious Notes (including the whole of Dr. WARNER'S) and a Bibliographical Introduction by Dr. T. F. DIBDIN. *Portrait and wood engravings on the title and throughout the volume, with the* RARE PLATE OF THE MORE FAMILY. 4to, elegantly crinkled morocco, blind and gilt tooled, inside gold border, edges gilt, and probably bound by BEDFORD at an early period of his career (foxed slightly). London, *William Bulmer*, 1808

"LARGE PAPER. FORTY COPIES ONLY PRINTED; with the PRIVATE PLATE of 'The Family of Sir Thomas More,' which is not in the small paper copies." —MENZIES CATALOGUE, "*prepared by* JOSEPH SABIN."

"The Romance of the Utopia has a very common fate upon it—to be more known and admired all the world over than here at home."—BP. BURNET.

"When the Utopia of Sir Thomas More was first published it occasioned a pleasant mistake. This political romance represents a perfect, but visionary

republic, in an island supposed to have been newly discovered in America. 'As this was the age of discovery,' says Granger,' the learned Budæus, and others, took it for genuine history; and considered it as highly expedient that missionaries should be sent thither, in order to convert so wise a nation to Christianity."—D'ISRAELI's *Curiosities of Literature.*

1184 MOUTON (Eugène). La Physionomie Comparée Traité de l'Expression dans l'Homme, dans la Nature et dans l'Art. *Portrait of the author.* Thick large 8vo, sewed, uncut. Paris, 1885

1185 MUSÉE POUR RIRE, texte par MAURICE ALHON, LOUIS HUART et CH. PHILIPON. *With numerous facetious illustrations, some full page, by eminent French caricaturists.* Vols. 1, 2 and 3. 4to, old half roan (foxed and stained). Paris, 1839–40

1186 [MUSSET (Alfred de) *and* GEORGE SAND.] Gamiani ou Deux Nuits d'Exces par Alcide, Baron de M * * *. Minimo, sewed, uncut.
[Paris], a Londres, chez le concierge du Pigs Club, *n. d.*

EXTREMELY EROTIC, VERY LIMITED EDITION, and written by Madame Dudevant and Alfred de Musset during the period of their *liaison.* De Musset, it is well known, and like his ancestor Mathurin Regnier, affected the saturnalian orgies described in this bibelot, which is equal to anything of the Marquis de Sade's in lubricity. Only a limited edition was printed:—"cette édition miniscule de ce livre, le chef-d'œuvre du roman érotique moderne n'a été tirée qu'à 104 exemplaires non mis dans la commerce et uniquement réservés aux membres du Pigs-Club."

1187 PARREY (Charles). L'Education d'ACHILLE. Small 8vo, paper, uncut. Paris, 1885

This is the modern French La Rochefoucauld and Chesterfield, and is adapted to our civilization. The old authorities are played out. With this MS. note on page 35:—"As a rule now-a-days people do not know how to flatter, it is a lost art in France. If you wish to flatter Hugo do not tell him that he's a great poet, which is true; tell him he is a great statesman, which is false."

1188 NATALIE par Mme. de * * *., publié par N. A. DE SABANDY. 8vo, half calf, gilt. Paris, 1833

VERY SCARCE and printed by Firmin-Didot frères.

1189 NERCIAT (Andrea de). Le Diable au Corps, Œuvre Posthume du trés-Recommandable Docteur Cazzone, Membre Extraordinaire de la joyeuse Faculte phallo coiropygo-glottonomique. 3 vols. small 8vo, sewed, uncut. Geneva, 1786 (*reprint*)

EROTIC and CURIOUS. This strange work is written in the style of the Marquis de Sade and "Gamiani."

1190 NEW FOUNDLING HOSPITAL FOR WIT, being a Collection of Several Curious Pieces in Verse and Prose. *Humorous front.* 12mo, old calf. London, 1768

FACETIOUS and consisting of pieces by—"Lord Chesterfield, Lord Hardwicke, Lord Lyttelton, Sir C. H. Williams, Mr. Wilkes, Mr. Churchill, Mr. Garrick, Mr. Potter, Dr. Akenside and other eminent persons."

1191 NEW YORK Hards and Softs: which is the true Democracy, by a National Democrat. Large 8vo, paper. N. Y., 1855

1192 NOËL (Edouard). Le Roman d'un Jeune Homme Chauve, Comédie-Bouffe en un Acte. Small 8vo, sewed, uncut. Paris, 1886

THE "NEW DECAMERON"—ILLUSTRATED.

1193 NOUVEAU DECAMERON (Le). *Portraits of* THEODORE DE BANVILLE, ALPHONSE DAUDET, CATULLE MENDES, LEON CLADEL, EMILE ZOLA *and* GUY DE MAUPASSANT, *by* ABOT, *also etchings by* VOGEL. 6 vols. small 8vo, sewed, uncut. Paris, 1885–86

The six days are divided as follows:—"le Temps d'Aimer"; "Dans l'Atelier"; "les Amours Mondaines"; "Comme il vous Plaira"; "la Rue et la Route"; "les Plus Tristes." The stories are erotic in the style of the "Heptameron" and "Decameron," but nineteenth century, and from the pens of—Theodore de Banville, Francois Coppée, Guy de Maupassant, Léon Cladel, Catulle Mendes, Alphonse Daudet, René Maizeroy, Ernest d'Hervilly, Paul Arène, Armand Silvestre, Edmond de Goncourt, Charles Monselet, Ludovic Halévy, Aurelian Scholl, Emile Zola, Edmond About, Arsène Houssaye, Jules Claretie, etc.

1194 LD FLAG (The). Large 4to, boards.

Fac-simile of newspaper published in 1864 during thirteen months' imprisonment in Tyler, Smith Co., Texas.

1195 OLIVIER (Jacqves). Alphabet de l'Imperfection et Malice des Femmes. Minimo, vellum. Lyons, *Jean Goy*, 1665

RARE, EROTIC and—"reueu, corrigé et augmenté d'vn friant dessert, et de plusieurs Histoires en cette cinquième edition pour les Courtizans de la Femme mondaine."

Bound up with the above are the following rare pieces:—"Le Jaloux par Force et le Bon-hevr des Femmes qui ont des Maris Ialoux, ensemble la Chambre de Iustice de l'Amour avec la Reveue des Troupes d'Amour," *Fribourg*, 1668; "Catechisme des Courtisans ou les Questions de la Cour et autres Galanteries," *Cologne*, 1668; "La Campagne de la Reyne ou Lettre Galante ecrite à des dames de la Cour de Monseigneur le Dauphin," 1668; "Reqveste presentée av Roy par l'Archevesqve d'Ambrvm contre les Libelles diffamatories de Port Royal," 1667; etc.

1196 ORSO SERIES, *i.e.*:—

I. Les Vertus et Propriétés des Mignons, suivant la Copie 25 Juillet 1576.

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VII. Le Bruit qui Court de l'Espousée. Suivant la copie MDCXIIII.

VIII. La Patenostre des Verollez avec une Complaincte contre les Medecins. Suivant la copie imprimée MCXL.

TOGETHER 8 pieces. Square minimo, paper, uncut.
Berne, *chez l'Orso*, n. d.

VERY RARE and erotic collection of bibelots, reprinted on Holland paper and "papier vergé," from the extremely rare originals.

MAGNIFICENTLY ILLLUSTRATED "METAMORPHOSES" OF OVID IN A HANDSOME RELIURE.

1197 OVID. Les Metamorphoses d'OVIDE. 134 *plates, with engraved descriptions below the beautiful engravings by or after* EISEN, N. LE MIRE, DE LONGUEIL, LE VEAU, N. DE LAUNAY, MASSARD, C. MONNET, BAQUOY, H. GRAVELOT, D. NÉE, J. F. ROUSSEAU, BINET, J. M. MOREAU, J. B. SIMONET, J. LE ROY, DUCLOS, E. DE GHENDT, LE PRINCE, L. J. MASQUELIER, F. BOUCHER, AUG. DE ST. AUBIN, BINET, BASAN, L. LEGRAND, N. PONCE, S. C. MIGER, ST. GOIS, MOREAU LE JEUNE, HELMAN, *etc.* (*some foxed or stained—and six short*). Thick 4to, bound in handsome maroon crinkled morocco extra gilt, inside gold borders, edges gilt, and in cloth drop case.
Paris, *Bassan et Le Mire, Graveurs*, 1767

VERY RARE and EROTIC. This is one of the most magnificently illustrated editions of Ovid's "Metamorphoses" in existence—the best 18th century French engravers and designers having put their best work into it. Every page, including the dedication to the Duc de Chartres and the letterpress descriptions, are engraved. It is an edition-de-luxe the like of which could not be excelled in these times.

1198 OVID.—Le Metamorfosi di OVIDIO ridotte da GIO. ANDREA DALL'ANGUILLARE, in ottaua mina al Christianissimo Re di Francia HENRICO SECONDO di nuoue dal propiro auttore riuedute e Correte. Con l'Annotationi di M. GIOSEPPE HOROLOGGI, con Postille, e con gli Argomenti nel principio di ciascuu libro di M. FRANCESCO TURCHI. *Numerous curious wood engravings, mostly erotic, also engraved title.* Thick small 4to, boards (MS. on title).
RARE. Venice, *appresso Giouanni Alberti*, 1589

1199 OVID.—Les Metamorphoses d'OVIDE, traduites en Vers François par T. CORNEILLE. Minimo, crushed citron levant morocco gilt, inside gold borders, edges gilt.
Paris, *Gabriel Quinet*, 1669

VERY RARE, with head and tail pieces on wood. From the "Bibliothèque du Chateau de Cassan—Alexandre Martel," with inserted book plate, heraldic shield and views. This is the original edition of the translation into French verse of the Metamorphoses of Ovid, by Thomas Corneille, brother of Pierre Corneille.

1200 PAINE (Thomas). Die Theologischen Werke. 8vo, sheep (foxed). Phila., 1847

1201 PANTINS DES BOULEVARDS (Les), ou Bordels de Thalie. Confessions paillardes des tribades et catins des tréteaux du Boulevard, recueillies par le compère MATHIEU, savoir: ouvrage aussi utile qu'agréable, dédié à tous les baladins de la fin du XVIIIe siècle, par leur espion ordinaire [Mayeur de St. Paul]. 1 odd vol. [au Théâtre de Nicollet, aux associés, aux Beaujolais, complete] small 8vo, sewed, uncut (no plates).
Paris, *de l'imprimerie de Nicodème dans la Lune*, 1791 (reprint)

Limited edition of 206 copies.
"Tous les acteurs, actrices de la fin du XVIIIe siècle, figurent dans les scènes lubriques de cet immonde pamphlet, mélange de pros et de vers orduriers."—LEHEC.

1202 PAPACY (The).—HISTOIRE DES PAPES, Crimes, Meurtres, Empoisonnements, Parricides, Adultères, Incestes depuis SAINT PIERRE jusqu'à GREGOIRE XVI.—Histoire des Saints, des Martyrs, des Pères de l'Eglise, des Ordres Religieux, des Conciles, des Cardinaux, de l'Inquisition, des Schismes et des Grands Réformateurs—Crimes des Rois des Reines, et des Empereurs. *Illustrated with numerous steel engravings, some of nudes.* 10 vols. large 8vo, half calf, gilt (foxed somewhat). Paris, 1842

VERY RARE and CURIOUS. A strange book full of terrible charges against the Popes and other high ecclesiastics, also against monarchs of old and later times.

1203 PAPESSE JEANNE (La), Poëme en Dix Chants. *With curious woodblock head and tail pieces.* Small 8vo, purple morocco, broad inside gold borders, edges gold on marble.
La Haye, 1778

VERY RARE and SUPPRESSED. This remarkable volume on Pope Joan has neither publisher's nor printer's name. It is a veritable curiosity of literature and on account of the subject amorous in its language.

1204 PARNASSE LIBERTIN ou Récueil de Poésies Libres. Small 8vo, half morocco.
A Paillardisoroupolis, *chez Le Dru à l'enseigne de Priape*, 1772

VERY RARE and VERY EROTIC, most of the poetry being in honor of the God Phallus. Every page is surrounded by a woodcut border.

"PARNASSE SATYRIQUE"—A COPY OF THE LIMITED ORIGINAL EDITION.

1205 PARNASSE SATYRIQUE (Le), du Dix Neuvième Siècle Recueil de Vers Piquants et Gaillards de BERANGER, V. HUGO, E. DESCHAMPS, A. BARBIER, A. DE MUSSET, BARTHÉLEMY, PROTAT, G. NADAUD, DE BANVILLE, BAUDELAIRE, MONSELET, etc. *With fac-similes on* INDIA PAPER. 2 vols. small 8vo, fresh half red morocco, top edges gilt, others uncut.
[Brussels], *Rome a l'enseigne des Sept Peches Capitaux, n. d.*

RARE, original edition and very erotic. Limited edition on thick "papier vergé de Holland."

1206 PARNASSE.—LE NOUVEAU PARNASSE SATYRIQUE du Dix Neuvième Siècle, suivi d'un Appendice au Parnasse Satyrique. Small 8vo, cloth, uncut.
[Brussels], *Eleutheropolis aux devantures des Librairies ailleurs dans leures Arrièreboutiques*, 1866

RARE, ORIGINAL EDITION and equally erotic with the preceding number, to which it is a supplementary volume.

1207 PARIS A L'EAU-FORTE, Actualité-Curiosité-Fantaisie, Nouvelle Serie. *Numerous etchings by* CHARBONNEL, ROPS, GAUCHEREL, LAURENS, *etc., some of nudes.* 2 vols. in 1. Thick large 8vo, half roan. VERY SCARCE. Paris, 1878

UNIQUE COLLECTION OF SATIRICAL CARTOONS, BROADSIDES, NEWSPAPERS, BROCHURES, ETC., PRINCIPALLY ISSUED DURING THE PARIS COMMUNE.

1208 PARIS COMMUNE, DECLINE AND FALL OF THE FRENCH EMPIRE, FRANCO-PRUSSIAN WAR, THE THIRD FRENCH REPUBLIC, ETC. AN EXTRAORDINARY COLLECTION OF REVOLUTIONARY AND COM-

MUNISTIC COLORED CARTOONS, BROADSIDES, NEWSPAPERS, PAMPHLETS, ETC., ISSUED DURING THOSE PERIODS. In 3 half roan scrap books and 3 portfolios. (6)

UNIQUE. This is one of the remarkable numbers in the Pene du Bois Collection.

It consists of three Scrap Books—one folio and two large quarto—containing 461 caricatures and cartoons, mostly colored by hand and three portfolios in which are—the "Journal Officiel" 260 numbers; 50 miscellaneous newspapers published during 1870-71; 12 broadsides, 1870-71; 7 proclamations of the Commune; 66 pamphlets, some of great rarity, including the Père Duchesne Series; 10 revolutionary ballads and 32 miscellaneous newspapers, 1868-79.

These constitute an aggregate of nearly 900 separate pieces, each of which is full of historical interest and united they make a whole of great value and uniqueness.

Nothing more terrible can be shown in the history of the world than the indictment of the Second Bonapartist Empire exhibited in the collection of cartoons in the three scrap books. The Parisian caricaturists seemed to have concentrated the extremest bitterness of hate in their endeavors to delineate to the people of France the treacheries, tyrannies and lusts of the twenty years of the reign of the Emperor "Badinguet." Himself, his wife, his mistresses, his son, his relatives and his ministers of state are presented in every manner possible to the mind of men that could in any way horrible betoken infamy and degradation of the deepest and most criminal dye. Their personal peculiarities, their debaucheries, even incests, are sketched with pencils and crayons tipped, so to say, with vitriol. The detestation of the Republican and Communistic artists seem to have particularly been centered on the Empress Eugénie. The sacred ties of a mother and wife are as bitterly attacked as could possibly be conceived by even a Marquis de Sade, who had turned anarchist and still preserved the lecherous and salacious environments which are a necessary concomitant of aristocracies and dynasties. Many of the plates, colored by hand, are very erotic, at times vulgarly so, and yet others display as much genius of conception as we find in the drawings of Gillray, Hogarth and Rowlandson.

Not only are the "Man of Sedan" and his intimates, Fleury, Maupas, Rouher, Persigny, Pietri, Lebœuf, Ollivier, Duvernois, Granier de Cassagnac and others, specified as being co-partners in the affections of the Empress, but vile orgies are pictured as taking place in the Tuileries and St. Cloud, which, according to the French Republican mind, appear to have been considered monster brothels.

The Germans and the Versaillists are regarded as equally detestable. Thiers and Jules Favre are shown in as vile colors as Bismarck and Kaiser William. The Archbishop of Paris and his clergy are also the target of the vile attacks of these artists of the Commune, who seem to have imagined the cassock was simply a cloak for the most abandoned debaucheries.

On the other hand, these caricaturists exhibit as heroes and martyrs the men of the Commune, and among these 461 cartoons will be found portraits of all the notables who figured in Paris during the Spring of 1871. There is also a blank vellum commission in the National Guard of the Republic of 1870.

The "Journal Officiel," or government publication, which may be considered the text to these cartoons, begins September 4th, 1870, and ends May 23d, 1871, only six numbers being short. It includes those issued on the last day of the Empire and the first day of the Third French Republic.

These few suggestions as to the contents of this collection give but a faint idea of what it contains. It must be carefully examined to be appreciated and understood. Let it suffice to say that these cartoons make a complete pictorial history of the Paris Commune. The collection was gathered in the French capital by a friend of Mr. Pene du Bois, who was locked up in Paris during both the sieges by the Germans and Versaillists. To duplicate the collection is impossible—only one anything similar has been in this country, and for which a second-hand book firm asked close upon ONE THOUSAND DOLLARS!

1209 PARIS COMMUNE.—Journal Officiel de la Republique Française. March 20 to May 22, 1871, inclusive. Together 64 Nos. Paris, 1871

VERY RARE and interesting, having been published in Paris during the Commune. All the numbers are entitled as above, with the exception of that of March 30, 1871, which is styled "Journal Officiel de la Commune de Paris."

1210 PARIS GALANT. La Vie de Garçon dans les Hotels Garnis ou l'Amour a la Minute Scenes de la Vie Joyeuse entre Étudiants, Grisettes, Rapins, Courtisanes et Truqueuses par un Bohème Curieux logé a l'œil au Grenier. *Erotic front.* Small 8vo, sewed, uncut.
Paris, 1823 (*reprint*)

FACETIOUS and limited edition of this reprint.

ORIGINAL EDITION OF THE RARE "PARIS CHANTANT."

1211 PARIS CHANTANT, Romances, Chansons et Chansonnettes Contemporains—Texte par MARC FOURNIER, FERTIAULT, FESTEAU, MOREAU, HÉG, EUGÈNE BRIFFAUT, etc. *Illustrated with numerous page wood-engravings and cuts by French humorous designers—also music by* FESTEAU, SCUDO, A. HARQUERIE, ED. DOUVE, J. VIMEUX, FRANÇOIS SCHUBERT, *etc.* Large 8vo, half red morocco, top edge gilt, others uncut. Paris, *Lavigne*, 1845

VERY SCARCE and original edition of these facetious songs, with good impressions of the wood engravings.

1212 PARNY (Evariste). Œuvres Choisies de, précédés d'une Notice sur sa Vie et ses Ouvrages. *Engraved front.* 2 vols. 8vo, half calf. Paris and Brussels, 1824–26

VERY SCARCE. The first volume is dated Paris, 1826, and is titled as complete in itself—it contains a life of the poet Parny and commences with his "Poesies Erotiques." The second volume is dated Brussels, 1824, and the title states that it contains—"la Guerre des Dieux," "le Paradis Perdu," "les Galanteries de la Bible," "les Rosecroix," and "Pièces inédites."

Voltaire called Parny—"son cher Tibulle," and Français de Nantes proclaimed him—"le premier poete classique du Siècle de Louis XVI." Chateaubriand wrote of him:—"Je n'ai point connu d'ecrivain qui fût plus semblable à ses ouvrages; poete et creole il ne lui fallait que le ciel de l'Inde, une fontaine, un palmier et une femme."

1213 PARNY. Œuvres Diverses, Nouvelle Edition Corrigée et Considérablement Augmentée. *Portrait.* 2 vols. in 1. 12mo, old calf gilt, edges gilt. Paris, 1802

RARE. The first volume is devoted almost entirely to the "Poésies Erotiques" of Parny.

1214 [PENE (Henri de).) Paris Mystérieux par "Mané," *and* le Paris Viveur par "Mané." Together 2 vols. Small 8vo, half red morocco, top edges gilt. Paris, 1861–62

"Mané" is the pseudonym that Henri de Pène, the uncle of Mr. Pène du Bois, used for his contributions to the "Independance Belge," after his famous duels, in alphabetical order, with the officers of the army in Paris. He had written a

harmless paragraph in the "Figaro" that the army was good for nothing but to drain the refreshment tables at public balls, and sustained that opinion with his sword in duels with officers whose names ran from "A" to "H." The tournaments ceased at "H," when a man named Hyene wounded him in the lung.

1215 PENE. Trop Belle. Small 8vo, paper, uncut. Paris, 1886

1216 PERFIDIES ASSASSINES (Les), Crimes et Escroqueries d'un Bambocheur du Grand Ton, ou l'Amour et l'Hymen qui la Gobeur, par un "Ecouter aux Portes," par fois Farceur, par fois Grave, et meme Sermonneur. *Engraved erotic frontispiece.* Minimo, half crushed levant morocco, by HARDY. Paris, 1820

VERY SCARCE AND FACETIOUS.

UNIQUE COPY OF THE CURMER EDITION OF PERRAULT, STRUCK OFF FROM ENGRAVED PLATES—DELIGHTFULLY ILLUSTRATED.

1217 PERRAULT (Charles). Contes du Temps Passe contenant les Fées, le Petit Chaperon Rouge, Barbe-Bleue, le Chat Botté, la Belle ou Bois Dormant, Cendrillon, le Petit Poucet, Riquet à la Houppe, et Peau d'Ane-Précédés d'une Notice Litteraire sur CHARLES PERRAULT par M. E. DE LA BEDOLLIÈRE. *Illustrated by* PAUQUET, MARVY, JEANRON, JACQUE *and* BEAUCÉ—*with the text engraved by* BLANCHARD. Large 8vo. Bound by E. ROUSSELLE in fresh half purple morocco gilt, top edge gilt, others uncut. Paris, *L. Curmer*, 1843

UNIQUE COPY of this very beautiful edition of Curmer's Perrault, of which copies sell in Paris for 350 francs, *vide* inserted catalogue cutting. The above has a portrait of Perrault by Duflos inserted, also India proofs mounted on Japan paper of etchings by A. Lalauze.

MAGNIFICENT EDITION ON JAPAN PAPER OF ZELIS AU BAIN—BOUND BY PAGNANT.

1218 PEZAY (Le Marquis de). ZELIS AU BAIN.—Poème en Quatre Chants.—Réimpression sur l'édition de "Genève, *s. d.*" *With* EISEN'S *erotic plates engraved by* DE MALVAL, *also head and tail pieces and initial leteers designed by* MESPLES,—*every page surrounded by a rose border.* 8vo, handsomely bound by PAGNANT in brown crushed levant morocco extra, inside gold borders, rounded corners and gilt edges, in leather-lined drop case. Paris, *Edouard Rouveyre*, 1882

One of 10 copies on JAPAN PAPER out of a LIMITED EDITION of 600 in all. The plates and vignettes are in duplicate and in two tints—sepia and black. The beautiful typography is the work of Unsinger's press.

The French poet, the Marquis de Pezay, was one of the instructors of Louis the Sixteenth. As an imitator of Dorat he was styled—"Le clair de lune." De Pezay was the intimate friend of Voltaire, Rousseau and Grimm.

1219 PICCOLOMINI (Alessandro). La Raffaella Dialogue de la Gentille Education des Femmes, Traduction Nouvelle, Texte Italien en regard par ALCIDE BONNEAU. Small 8vo, sewed, uncut. Paris, *Isidore Liseux*, 1884

No. 134 of "Edition unique à cent cinquante (150) exemplaires numerotés." This work was written by Archbishop Piccolomini of Patras and Coadjutor of Sienna in the Sixteenth Century. It is decidedly erotic when it touches on carnal matters, particularly in the dialogue between a young woman and an old rouée of the female persuasion.

1220 PIEDAQUEL (Alexandre). Hier. *Illustrated with charming designs in sepia by* PAUL AVRIL, *vignettes and frontispiece.* Large 8vo, sewed, totally uncut. Paris, *Claude Motteroz*, 1882

No. 365 of limited edition of 750 numbered copies on China, Japan, tinted and vellum papers. The beautifully printed text is rubricated.

1221 PIGAULT-LEBRUN (G. C. A.). Le Citateur. Small 8vo, sewed, uncut. Brussels, *Gay et Douce*, 1879

LIMITED EDITION. "Bibliothèque Verte," No. 418 and printed in green ink. Pigault-Lebrun was the literary father of both Paul de Kock and Honoré de Balzac. The "Citateur" first appeared at Paris in 1811 under the imprint of "Hambourg." In that year Napoleon the First, furious at an aggressive bull of the Pope, ordered an edition of 100,000 copies of this satirical and erotic work to be distributed. After the Concordat the work was suppressed—"sévèrement prohibé et condamné en France." During the Restoration it was frequently seized as contraband and was put on the Index as immoral and irreligious in 1825 and 1827.

SPLENDID SET OF PIGAULT-LEBRUN'S COMPLETE WORKS, NEARLY ALL OF WHICH ARE FACETIOUS.

1222 PIGAULT-LEBRUN. ŒUVRES COMPLÈTES. 20 vols. 8vo, half crushed red levant morocco, top edges gilt, others uncut. Paris, *J. N. Barba*, 1822-24

A HANDSOME SET of the works of Pigault-Lebrun and printed by Firmin-Didot.

THE REMARKABLE AND EROTIC BIBLIOGRAPHIES OF PISANUS-FRAXI—LIMITED EDITION.

1223 PISANUS-FRAXI.—INDEX LIBRORUM PROHIBITORUM, BEING NOTES BIO—BIBLIO—ICONO—GRAPHICAL AND CRITICAL ON CURIOUS AND UNCOMMON BOOKS. BY PISANUS-FRAXI. INDIA PAPER PROOFS *of facetious front. and "flagellation horse," also fac-similes; the volume handsomely printed in red and black on toned paper.* Thick 4to, half turkey morocco, top edge gilt, others uncut. London, *privately printed*, 1877

VERY RARE. Limited edition of 250 copies. The frontispiece is in three states on JAPAN, INDIA and HOLLAND papers. The Falconer copy with this frontispiece in only one state sold in June of last year for $67 00. "Improper books, however useful to the student or dear to the collector, are not 'virginibus puerisque'; they should be used with caution even by the mature; they should be looked upon as poisons and treated as such; should be (so to say) distinctly labeled, and only confided to those who understand their potency and are capable of rightly using them."—PISANUS-FRAXI.

1224 PISANUS-FRAXI.—CENTURIA LIBRORUM ABSCONDITORUM, BEING NOTES BIO—BIBLIO—ICONO—GRAPHICAL AND CRITICAL on Curious and Uncommon Books by PISANUS-FRAXI. *Front., plates and facsimiles.* Thick 4to, half turkey morocco, top edge gilt, others uncut. London, *privately printed*, 1879

VERY RARE and high priced, the Falconer copy having sold for $59.00. Limited edition of 250 copies.

"The present volume is a sequel to the 'Index Librorum Prohibitorum,' which I had privately printed in 1877, and might with propriety have formed a second volume of that work, had I not for several reasons preferred rather to alter the first part of the title, and to let each volume stand by itself, the more so as each volume is complete in itself."—PISANUS-FRAXI, Preliminary Remarks in above.

"This book for men alone is meant,
Book-worms or bibliophiles anent,
Of solid mind, of serious bent,
On curious, hidden books intent,
On odd research and learning."

1225 POGGIO. The Facetiæ, or Jocose Tales of POGGIO, now first Translated into English with the Latin Text. *Beautifully printed.* 2 vols. small 8vo, vellum, uncut. Paris, 1879

Only a small edition printed. Poggio was the first who edited anything in this taste, and the Council of Trent placed this work on the *Index Expurgatorius.* In addition to the original versions of tales familiar to the readers of Rabelais, La Fontaine, etc., these charmingly printed volumes are full of rich stories which do not appear elsewhere.

1226 POGGIO.—Les Facéties de POGGE. Traduits en Français avec le Texte Latin.—Édition complète. 2 vols. small 8vo, vellum, totally uncut. Paris, 1878

Isidore Liseux's edition in the "Petite Collection Elzevirienne."

1227 POGGIO.—Un Viellard doit-il se Marier? Dialogue de POGGE, Florentin. Traduit en Français pour la Première Fois par ALCIDE BONNEAU—Texte Latin en Regard. *Rubricated title.* Minimo, paper, totally uncut. Paris, *Isidore Liseux*, 1877

LIMITED EDITION on "papier vergé," and in the "Petite Collection Elzevirienne."

1228 POOLE (W. H.). Anglo-Israel, or the Anglo-Saxon Nation identified with the Lost Tribes of Israel. 8vo, paper. N. Y., 1880

1229 POPE (Alexander). La Dunciade, Poeme, en Dix Chants. Nouvelle edition, revue, corrigée et enrichie d'un Commentaire plus complet que tous ceux des Editions précédentes. *Portrait of the translator*, CHARLES PALLISOT, *by* MONNET. Vellum gilt, red edges. A Londres, 1781

VERY SCARCE, with an interesting letter of Palissot on Claude Joseph Dorat.

1230 POUGENS (Charles, *of the French Institute, etc.*). Contes en Vers et Poésies, *also* "les Quatre Ages," by the same. 2 vols. minimo, calf gilt, top edges gilt.
Paris, *Didot*, 1820–28

VERY SCARCE. The last described is—"Seconde édition suivie du Portrait d'une Jeune Fille par un Papillon."

UNIQUE, MAGNIFICENT AND CHARMING EDITIONS OF "MANON LESCAUT."

1231 PREVOST D'EXILES (Antoine Francois, *L'Abbé*). Manon Lescaut. *Portraits, etchings, engraved title and head and tail-pieces.* 4to. Elegantly bound by R. W. SMITH in crushed brown levant morocco gilt, doublé purple morocco, extra gilt, edges gilt and in leather-lined drop case. Paris, *Glady frères*, 1875

No. 12 of 50 copies printed on China paper throughout of this charming volume of the "Collection de Galaup de Chasteuil."

This beautifully designed *reliure* is taken from a volume which belonged to Queen Margaret. The back is tooled with the "Marguerite" flower or daisy. On each side is a wreath of acorns and daisies. The purple *doublé* is one mass of tooled gold daisies, with stalks and leaves.

This reliure is extremely creditable to the American binder, who has taken as his model one of the most tasteful examples of sixteenth century French bibliopegy.

1232 PREVOST D'EXILES. Manon Lescaut. *Illustrated with portrait by* F. SCHMIDT *and eight fine plates*, PROOFS BEFORE ALL LETTERS, *and* EXTRA ILLUSTRATED *with portrait and* 10 *plates by* J. CHAUVET, *also portrait and* 10 *plates by* LEOPOLD FLAMENG *on heavy ribbed toned paper—making* 31 *plates in all.* 8vo. Bound by ADOLPH BERTRAND in crushed dark blue levant morocco, extra gilt, rounded corners, inside dentelle gold borders, edges gilt on marble. Paris, *Jouaust*, 1867

UNIQUE, EXTRA ILLUSTRATED, and No. 4 of a LIMITED EDITION of 20 copies entirely on CHINA PAPER and numbered. This was Jules Janin's copy, and has his "ex-libris" on the half-title. This edition is a reprint of the original Amsterdam edition of 1753, edited by G. D'Heilly and F. Steenackers.

1233 PREVOST D'EXILES. Histoire du Chevalier des Grieux et de Manon Lescaut. *Engraved title by* BRACQUEMOND. Minimo. Elegantly bound by MARIUS-MICHEL in crushed green levant morocco, with beautiful ornamentation on both sides in colored leathers (depicting a bunch of wild lilies of the valley, red, white and purple, upon which a butterfly has alighted), inside gold borders, rounded corners, edges gilt on marble.
Paris, *Alphonse Lemerre*, 1870

LIMITED EDITION on white papier vergé and in a delightful reliure of Marius-Michel.

1234 PREVOST D'EXILES. Histoire de Manon Lescaut et du Chevalier des Grieux par l'ABBE PRÉVOST, précédé d'une Notice Historique sur l'Auteur par JULES JANIN. *Front. with portrait; profusely illustrated with page wood engravings* ON INDIA PAPER, *and woodcuts by* TONY JOHANNOT; *also false titles printed in gold.* Large 8vo, half purple morocco, gilt edges (corners broken).
Paris, *Ernest Bourdin et Cie, n. d.*

LARGE PAPER, with splendid impressions of the engravings and beautifully printed by Lacrampe with fancy head and tail pieces and fancy initial letters. The page plates are proofs before letters on India paper.

1235 PRISME (Le), Encyclopédie Morale du Dix-Neuvième Siècle. *With illustrations by* DAUMIER, GAGNIET, GAVARNI, GRANDVILLE, MALAPEAU, MEISSONIER, PAUQUET, PENGUILLY, RAYNOND PELEZ *and* TRIMOLET. Large 8vo, half morocco (slightly foxed and binding rubbed).
Paris, *L. Curmer*, 1841

1236 QUANTIN (A.). Collection des Chefs d'Œuvres Antiques:—OVIDE, Les Amours, traduction du CTE. DE SEGUIER. *With tinted vignette engravings by* MÉAULLE, *after the designs of* MEYER—*borders colored in pink.* Minimo. Bound by EMILE ROUSSELLE in crushed dark blue levant morocco, super elegant, with red morocco mosaiced into the back and sides, rounded corners, inside gold dentelle borders, edges gilt, covers bound in. Paris, *A. Quantin*, 1879

VERY LIMITED EDITION on CHINA PAPER out of an edition of 350 in all. With inserted Cazin portrait of Ovid after Marillier and erotic plate by Bartolozzi.

A more thoroughly charming series of volumes than the "Collections des Chefs d'Œuvres Antiques," from the press of M. Quantin, it would be difficult to name. In size, the volumes range with the celebrated editions of Horace and Virgil, etc., of M. Didot. The type is a round, open letter, devoid of shading, with the appearance of having been cut rather than founded, the impression being eminently pleasing and novel. Each volume is worked in two or more colors, with the vignettes—which have been designed specially for the series– in colors and gold in some of the volumes. The paper is of the finest quality, while the press-work is as perfect as modern appliances and the utmost care can render it. The volumes constituting this series will undoubtedly be eagerly sought for and treasured by collectors and amateurs in years to come. As a set, they are already scarce and difficult to procure.

1237 QUANTIN.—POÉSIES de ANACREON et de SAPHO—Traduction en Vers de M. DE LA ROCHE-AMYON, ancien Professeur de Rhetorique. *Illustrated with erotic vignettes in tint from the designs of* P. AVRIL—*the borders in light green.* Minimo, bound by AMAND in crushed red levant

morocco extra, rounded corners, inside gold dentelle borders, top edge gilt, others uncut, covers bound in.
Paris, *A. Quantin*, 1882

JAPAN PAPER copy and limited edition of 50 copies. Bound by Amand of Paris.

1238 QUANTIN-VIRGILE, les Bucoliques, traduction d'ANDRE LEFEVRE. *Illustrated with vignettes in tint after the designs of* AUGUSTE LELOIR—*the borders in light brown.* Bound by AMAND in crushed blue levant morocco extra, rounded corners, inside dentelle gold borders, top edge gilt, others uncut, covers bound in. Paris, *A. Quantin*, 1881

JAPAN PAPER copy and limited edition of fifty. Bound by Amand.

1239 QUANTIN.—LUCIEN, Dialogues des Courtisanes, traduction et Notices par A. J. PONS. *Illustrated with erotic vignettes in tint, heightened with gold from the designs of* H. SCOTT *and* F. MÉAULLE—*the borders in green.* Minimo, bound by AMAND in crushed blue levant morocco extra, rounded corners, inside dentelle gold borders, top edge gilt, others uncut, covers bound in.
Paris, *A. Quantin*, 1881

JAPAN PAPER copy and limited edition of fifty. Bound by Amand.

DE FAURE'S EROTIC POEM OF "LA TOILETTE DES DAMES," ON JAPAN PAPER—WITH THE PLATES IN DIFFERENT STATES, AND BOUND BY PAGNANT.

1240 QUATRE HEURES (Les)—de la Toilette des Dames—Poème Erotique par DE FAURE—Reimpression sur l'Edition de Paris, BASTIEN, 1779. *With frontispiece, plates, vignette head and tail pieces by* LECLERC, *engraved by* ARRIVET, HALBON, LEGRAND, LEROY *and* PATAS—IN DIFFERENT STATES. 8vo, new crushed levant morocco extra, inside gold tooling, gilt edges, by PAGNANT.
Paris, *Edouard Rouveyre*, 1880

One of 10 copies on JAPAN PAPER out of a limited edition of 600 in all, splendidly printed by Unsinger of Paris, with rose borders.

The very erotic plates and vignettes of Leclerc are in three states—bistre, black and "crayon sanguine (genre Boucher)." This volume was dedicated to the Princess de Lamballe, the Sapphic friend of Marie Antoinette.

1241 RABELAIS (F.). Œuvres de, Nouvelle Edition, Augmentée de Plusieurs Extraits, etc., et Notes. etc., par "L. JACOB, BIBLIOPHILE." *Portrait* (*foxed slightly*). 12mo, morocco gilt, edges gilt.
Paris, 1843

This is a curiosity of literature and reliure, being a copy of Rabelais bound in a religious manner with Latin cross on the sides and lettered "Paroissien Complet," doubtless for the spiritual edification of some good Father, or for some holy woman's boudoir. It may, however, have been done in honor of the author, who was the Priest of Meudon as well as the inventor of the immortal Pantagruel and Gargantua.

MADAME DE POMPADOUR'S COPY OF RABELAIS.

1242 RABELAIS. — ŒUVRES DE MAITRE FRANÇOIS RABELAIS publiées sous le Titre de Faits et Dits du Géant Gargantua et de son Fils Pantagruel avec la Prognostication, l'Epitre de Limosin, la Crême Philosophale, deux Epitres à deux Villes de Mœurs et d'Humeurs Diffèrentes, et des Remarques Historiques et Critiques de MONSIEUR LE DUCHAT, sur tout l'Ouvrage. *Engraved title by* J. B. SCOTIN. 6 vols. small 8vo, sprinkled calf, gilt backs. [Paris], 1732

VERY RARE. "Nouvelle Edition augmentée de quelques remarques nouvelles." With eighteenth century MS. inscription on the half-title of Vol. I.:— "BIB. DE MME. DE POMPADOUR, CABINET."

Take the scholarly Father Prout, Dean Swift, and the Rev. Laurence Sterne, at their very worst, throw in the rollicking spirit of the Rev. Thomas Barham, with a spice of the wit of that "eminent ascetic," Sydney Smith, flavor it strongly with the gross license of the "Table-Talk" of the Rev. Dr. Martin Luther, add the profligacy of Boccaccio, and you then have something akin to the literary monstrosity called Rabelais.

ORIGINAL FOLIO EDITION OF DORE'S RABELAIS.

1243 RABELAIS. ŒUVRES. Texte Collationné sur les Editiones Originales avec une vie de l'auteur, des Notes et un Glossaire. *Several hundred illustrations by* GUSTAVE DORÉ. 2 vols. thick square folio, cloth gilt, uncut (joints broken). Paris, *Garnier Frères*, 1873

"Cardinal Duprat was so enamored of Rabelais's works that he was never without a copy of them. Wherever he went, his Rabelais went with him. Cardinal Jean du Bellay was possessed of the same feeling; he admired Rabelais so much, that he refused a learned individual of the day a seat at his table because he had not read THE BOOK, for so Rabelais' singular narrative was called."—VENTOUILLAC.

1244 RABELAIS.—Les Œvvres de MAISTRE FRANÇOIS RABELAIS Accompagnées d'une Notice sur sa Vie et ses Ouvrages, d'une Etude Bibliographique, de Variantes, d'un Commentaire, d'une Table des Noms Propres et d'un Glossaire par CH. MARTZ-LAVEAUX. *Printer's mark on titles, fleurons and fancy initial letters.* 3 vols. small 8vo, sewed, totally uncut. Paris, *Lemerre*, 1868–73

LIMITED and handsomely printed edition on Holland paper by J. Claye.

"Beyond a doubt Rabelais was among the deepest as well as boldest thinkers of his age. His buffoonery was not merely Brutus' rough stick, which contained a rod of gold: it was necessary as an amulet against the monks and legates. . . . The caricature of his filth and zanyism show fully he both knew and felt the danger in which he stood. I could write a treatise in praise of the moral elevation of Rabelais' work, which could make the church stare and the conventicle groan, and yet would be truth and nothing but the truth. I class Rabelais with the great creative minds of the world, Shakespeare, Dante, Cervantes, etc."—S. T. COLERIDGE.

1245 REBOUL (Jean, *de Nimes*). Les Traditionelles Nouvelles Poesies. Small 8vo. Bound by V. CHAMPS in crushed dark blue levant morocco extra gilt and mosaiced on back with red morocco, top edge gilt, others uncut, covers bound in. Paris, 1857

This curiosity of French literature was written by Jean Reboul, the famous baker-poet.

FACETIOUS AND SATIRICAL WORK ON MONASTICISM —WITH PLATES.

1246 RENVERSEMENT DE LA MORALE CHRETIENNE par les Desordres du Monachisme—Omstootinge der Christelyke Zeden door de wan-schik en ongeregeltheden der Moniken. 25 *caricatures of ecclesiastics.* Small 4to. Bound by AD. BERTRAND in half morocco gilt, edges gilt. n. p., n. d.

ORIGINAL EDITION, VERY RARE and FACETIOUS, with preface in French and Dutch, and the explanatory text in Dutch. On the title it is stated that the book was sold in Holland by permission of Pope Innocent XI.

REMARKABLE COLLECTION OF THE STRANGE AND FACETIOUS WRITINGS OF RESTIF DE LA BRETONNE.

1247 RESTIF DE LA BRETONNE.—Les Gynographes ou Idées de Deux Honnêtes-Femmes sur un Projet de Reglement Proposé à toute l'Europe, pour mettre les Femmes à leur place, et opérer le bonheur des deux sexes; avec des Notes Historiques et Justificatives suivies des Noms des Femmes célébres; Recueillis par N. E. RETIF DE LA BRETONE, éditeur de l'Ouvrage. 8vo, half cloth, rough edges, by CAMILLE. La Haie, 1777

VERY RARE. The two parts in one volume with false title. The second part contains the notes. Complete in itself and the third volume of the series "Idées Singulières."

One of Restif de la Bretonne's rarest works, and in which he usually used to narrate the vicissitudes and amours of members of his family.

"Restif's books are now very rare; they will become more so, as they are now sought after by the great amateurs of bibliographical curiosities. These books contain the most interesting documents for the history of the manners of the time. The peasants, the working men, the men of the people never had a more faithful or more sympathetic painter than Restif de la Bretonne. His works, in which, as in a mirror, the various aspects of French society from 1760 to 1805 are reflected, will be monuments of the manners and morals of that period, as the works of Petronius and Apuleius are of the Roman antiquity."—PAUL LACROIX.

1248 RESTIF DE LA BRETONNE. Le Pied de Fanchette ou l'Orpheline Française; Histoire Intéressante et Morale. 3 vols. in 1. Minimo, half sheep gilt, red edges. La Haye, 1769

VERY RARE. With inserted heraldic book-plate—coronet and supporters.

1249 [RESTIF DE LA BRETONNE.] Les Parisiennes ou XL. Caractères Generaux Pris dans les Mœurs Actuelles propres à Servir à l'Instruction des Personnes du Sexe. *Plates, some mounted.* 4 vols. small 8vo, half morocco gilt, marbled edges. Neuchatel, 1787

VERY RARE and arranged as follows—Vol. 1, "les Jeunes Filles et les Filles-à-Marier"; Vol. 2, "les Nouvelles Mariées et les Mariées depuis 3 ans"; Vol. 3, "les Epouses à imiter,—à fuir"; Vol. 4, "les Jeunes Mères et—de Grands-enfans."

In a note to a catalogue cutting inserted of a copy of the above priced 250 francs, it is stated the plates are by Binet.

1250 [RESTIF DE LA BRETONNE.] Les Posthumes; Lettres recues après la Mort du Mari, par sa Femme, qui le Croit a Florence. Par feu Cazotte. 4 vols. small 8vo. Bound by BEET in red morocco gilt, top edges gilt, others uncut, and in cloth drop case. Paris, *chez Duchêne*, 1802

VERY RARE, LIMITED EDITION and one of the most curious of the works of Restif. One of the strangest features of this set will be found at the end of the fourth volume, where is given a list of all his eccentric works then published, as well as all he calculated that he intended to. These amount to 777 Novels in 1001 Histories. A thorough analysis of Restif's projected mastodon literary labors is given and a list of 200 possible subscribers to "M. Nicholas ou le Cœur Humain Devoile," beginning with the exiled King and Queen, who were then non-residents of France and did not return until after Napoleon was sent to Elba.

1251 RESTIF DE LA BRETONNE. Histoire des Mœurs et du Costume des Français dans le Dix-huitième Siècle, revue et corrigée par M. CHARLES BRUNET, Préface par M. ANATOLE DE MONTAIGLON, avec la Vie de FREUDENBERG traduite de l'Allemand pour la Première Fois; also Monument du Costume Physique et Moral de la Fin du XVIIIe Siècle ou Tableaux de la Vie, texte par RESTIF DE LA BRETONNE, revu et corrigé par M. CHARLES BRUNET, préface par M. ANATOLE DE MONTAIGLON. *Illustrated with numerous plates*—PROOFS BEFORE LETTERS. 2 vols. in 1. Folio, half red morocco, totally uncut. Paris, *Leon Willem*, 1876–78

EROTIC and RARE. The first described of the above is No. 145 of 500 numbered copies of which the above is one of 370 on vellum paper; the other volume is No. 254 of a similar limited issue. This copy came from the library of "Andrew Dickson White," and has his inserted book-plate.

The "Mœurs et Costumes" are illustrated with 12 engravings, mostly erotic, designed by Sigismond Freudenberg and executed by the best engravers. The "Costume Physique et Moral" has 26 plates designed and engraved by Moreau le Jeune, and other celebrated artists. All are proofs before letters.

1252 [RESTIF DE LA BRETONNE.] Le Pornographe ou Idées d'un Honnête Homme sur une Projet de Règlement pour les Prostituées propre à Prévenir les Malheurs qu' Occasionne le Publicisme des Femmes avec des Notes Historiques et Justificatives et une Etude Critique du DOCTEUR H. MIREUR DE MAISEILLE. *Etched portrait by* CHAUVET. Thick small 8vo, sewed, uncut.

Brussels, *Gay et Douce*, 1879

No 511 of a LIMITED EDITION of 600 numbered copies This curious volume, by the French "Richardson," as Lavater called him, is a strange appeal in favor of a reorganization of prostitution.

"Cette nouvelle reimpression du Pornographe est un glorieux homage rendu à la memoire de Rétif."—MIREUR.

1253 RESTIF DE LA BRETONNE. Monsieur Nicolas ou le Cœur Humain Dévoilé Memoires, Intimes de RESTIF DE LA BRETONNE. 14 vols. 8vo, sewed, uncut.

Paris, *Isidore Liseux*, 1883

EROTIC and CURIOUS. Reprinted from the unique and most rare edition, published by Restif de la Bretonne himself in 1796. Charles Monselet says that of all the works of Restif, Monsieur Nicolas is without doubt the most extraordinary, and adds that there should be placed together in the same rank—the Confessions of Rousseau, Monsieur Nicolas and the Memoirs of Casanova.

"Monsieur Nicolas est peut-etre supérieur aux 'Confessions de J. J. Rousseau,' si l'on veut considerer le chef-d'œuvre de Restif comme une anatomie morale du cœur humain."—BIBLIOPHILE JACOB.

1254 RHETORIQUE DES PUTAINS, ou la Fameuse Maquerelle, Ouvrage Imité de l'Italien. 2 vols. in 1. Small 8vo, sewed, uncut (one title only).

Paris, *sur la copie imprimée a Rome aux Dépens du Saint Père*, 1794 (*reprint*)

LIMITED EDITION of this erotic work, printed exclusively for the members of the Royal Society of Bibliophiles of Venice at the Ducal Palace. The plates to this edition were issued separately.

1255 RIGAUD (Lucien). Dictionnaire des Lieux Communs de la Conversation, du Style Épistolaire, du Théatre, du Livre, du Journal, de la Tribune, du Barreau, de l'Oraison Funebre, etc., etc. Small 8vo, three-quarters crushed brown levant morocco gilt, top edge gilt, others uncut.

Paris, 1881

1256 ROBIDA.—Le Voyage de M. DUMOLLET, Texte et Dessins par A. ROBIDA. *Profusely illustrated with humorous illustrations, many in the text, many full-page and many colored "a l'aquarelle.* Small folio, illuminated cloth.

FACETIOUS. Paris, *Georges Decaux, n. d.*

LA LANTERNE OF HENRI ROCHEFORT—EXTREMELY RARE AND CONSECUTIVE SET.

1257 ROCHEFORT (HENRI). LA LANTERNE, May 31st, 1868 (Vol. 1, No. 1), to October 16th, 1869, inclusive. 73 parts in 8 vols. Square minimo, half red roan (4), half vellum (3), and cloth (1). Paris, 1868–69

EXCESSIVELY RARE and particularly so in consecutive completeness like the above set, as nearly every number was rigidly suppressed upon publication by the Emperor Napoleon the Third's government. These small brochures of a size that could be readily carried in the pocket were a phenomenon in literature. Published every week and more or less secretly in Paris, and in Brussels or the Hague when impossible in the French metropolis, the numbers came out regularly, finding their way mysteriously into the hands of subscribers. It can be safely asserted that "la Lanterne" did more to destroy the Empire than even the Fall of Sedan. Rochefort never spared the Imperialists, and whether on French or neutral soil, he mercilessly lashed their infamies and internal rottenness. Had the Franco-Prussian war never taken place, the Napoleonic régime was doomed, for owing to no one's efforts more than Rochefort's, had the French people come to the conclusion that the system of government, which fostered such noxious reptiles and slimy vermin as the Emperor "Badinguet," and his mistress, "Margot Bellanger," should be put an end to. And it was, thanks to men like Henri Rochefort, that the French Republic is now a glorious and continuous fact in civilization. "Ça ira."

1258 ROQUELAURE (Gaston Jean Baptiste, *Duc de*). Memoires Secrets du DUC DE ROQUELAURE. 4 vols. 12mo, paper. Paris, *Alexandre Cadot, n. d.*

EROTIC and CURIOUS. The Duc de Roquelaure, who was born in 1617 and died in 1683, is known traditionally as a kind of zany to the court of Louis XIV. He was the father of one Marshal of France, and son of another. His "Memoirs," one critic remarks, had a place in the "Bibliothèque bleue," for a long time the only library of the people, and he comes down to our days—"avec son grand cordon, avec sa clef de maitre de la garde-robe et son portrait enlaidi à plaisir, comme une sorte d'Esope grand seigneur, que la malice des bourgeois aimait à se représenter fustigant de sa verve grotesque les vices et les grandeurs de la cour."

1259 ROSTAND (Eugene). Ebauches. Small 8vo, half red morocco, top edge gilt, others uncut. Lyons, 1865

Printed on tinted paper with rubrications. Presentation copy with following MS. of the author—"A Monsieur Amédée Achard hommage d'un jeune compatriote. EUGÉNE ROSTAND."

THE FIRST EDITION OF JEAN JACQUES ROUSSEAU'S CONFESSIONS.

1260 ROUSSEAU (Jean Jacques). Confessions, Réveués du Promeneur Solitaire et Nouvelles Lettres de J. J. ROUSSEAU. *With charming plates by or after* LE BARBIER, TRIERE, HALBON, DAMBRUN, ROMANET and INGOUF. 3 vols. 4to, Spanish calf gilt, edges gilt. Geneva, 1782–89

VERY RARE. These three volumes are of great value, as they contain the first edition of Books I.–XII. of the "Confessions." They consist of:—Vol. 10 of the "Complete Collection of the Works of Rousseau," in which are "Les Confessions," Books 1–6, and "Les Réveués-Promenades I–X; and Vols. 16 and

17, being Vols. 1 and 2 of the "Second Supplement" to the Complete Works, in which are "Books 7 to 12" of "Les Confessions" and "Nouvelles Lettres."

"Still is the impression of his [Rousseau's] works vivid and strong. The charm which cannot pass away is there—life breathing in dead words—the pulses of passion—the thrilling of the frame still are there—the fresh beauty, the undimmed lustre—these, light and vision-like as they seem, endure as marble."—*Edinburgh Review.*

1261 ROWLANDSON (Thomas). THE CARICATURIST, a Selection from his Works, with Anecdotal Descriptions of his Famous Caricatures and a Sketch of his Life, Times and Contemporaries, by JOSEPH GREGO. *Portrait and about* 400 *humorous, facetious and characteristic illustrations after* ROWLANDSON. 2 vols. 4to, half red morocco gilt, cloth sides, top edges gilt. N. Y. (London), 1880

"Almost simultaneously with the issue of Mr. Du Maurier's album of *Punch* sketches, there has appeared a collection of work of the same class, representing the England of a century ago. The illustrations to 'Dr. Syntax' have kept the name of Thomas Rowlandson alive among those who are not specially students; and among those who are, there is not much danger of its ever perishing. Mr. Grego has now edited two goodly quartos devoted to him, and containing not only a methodical catalogue of his work, but also an abundant allowance of examples selected with the double view of illustrating the work itself and consulting modern notions of propriety. . . . . But there is really not much harm in Rowlandson, though he takes subjects and employs manners of treatment which would hardly be suffered nowadays in *Punch*. . . . . A useful lesson in the social history of England, as well as a pleasant occupation of leisure moments."—*London Daily News.*

1262 SADE (Donatien Alphonse François, *Marquis de*). JUSTINE ou les Malheurs de la Vertu Reproduction Textuelle de l'Edition original (en Hollande, 1791). *With an engraved front. by* CHERY. Thick large 8vo, sewed, uncut. Paris, 1884

MOST EROTIC. No. 42 of limited edition—"imprimé à cent cinquante (150) exemplaires pour Isidore Liseux et ses Amis." On the cover is the following:—"Avis aux Libraires. Edition Privée. Ce volume ne doit pas être 'mis en vente ou exposé dans les lieux publics.'" This is a fac-simile reprint of the first edition of 1791.

The author of "Justine" was born in 1740, and died in the hospital at Charenton in 1814. Pisanus-Fraxi writes:—"The Marquis de Sade is perhaps one of the most extraordinary men who ever lived, and a very interesting subject for psychological study; nature has produced some strange abortions, both physical and moral, but probably never a greater mental monstrosity than Sade. Sprung from a stock which was most pure and honorable, reared and educated with the greatest care and simplicity, this mental monster burst forth suddenly, as it were without apparent cause, and became at once the most depraved libertine, the cruellest debauchee, the lewdest writer, and the most persistent propagator of immorality the world ever saw."

Paul Lacroix, who has treated his memory with great leniency, endeavors to prove that the Marquis considered himself justified in attempting to pervert the whole human race; indeed it would seem that he did—"force his soul so to his own conceit."

This descendant of Laura de Sade, Petrarch's love, was, after several imprisonments, condemned to death for immorality. He, however, died a hopeless monomaniac in 1814 at Charenton. Napoleon, in 1801, while First Consul, ordered his perpetual incarceration as an incurable and dangerous lunatic.

THE RARE ORIGINAL EDITION OF THE MARQUIS DE SADE'S "CRIMES OF LOVE"—BOUND BY HARDY.

1263 SADE. Les Crimes de l'Amour, Nouvelles Héroiques et Tragiques; précédés d'un Idée sur les Romans. *Engraved fronts.* 4 vols. small 8vo. Bound by HARDY in crushed orange levant morocco, inside gold dentelle borders, rounded corners, edges gilt on marble.

Paris, *an VIII.*

VERY RARE. An exceptionally choice copy of this rare original edition. The Marquis de Sade, whose name is associated with every unnatural lust, was one of the most extraordinary and most repulsive of mortals, and has been the object of many special studies. See "*Dissertations sur Quelques Points Curieux de l'Hist. Littér.*," par Paul Lacroix, Paris, 1838; "*Marquis de Sade l'Homme et ses Ecrits*," Étude par M. G. Brunet, 1866; Dictionnaire de L'Amour, 5 vols , 1838, etc., etc.

CHINA PAPER COPY OF SAINT ALBIN'S "SALLES D'ARMES."

1264 SAINT ALBIN (A. de) Les Salles d'Armes. *Profusely illustrated with portraits of distinguished swordsmen, duellists and warriors, and etched false title—all by* CH. COURTRY—*fleurons and fancy initial letters.* Large 8vo. Bound by E. ROUSSELLE in half crushed levant morocco gilt, top edge gilt, others uncut, with the vellum covers bound in. Paris, *Glady frères*, 1875

CHINA PAPER copy No. 19 out of a limited issue of 20 and out of an edition of 550 in all on China, Whatman and Van Gelder Zouen papers.

1265 [SAINTE-BEUVE (C. A.).] Volupté. 2 vols. 8vo, half sheep. Paris, *Eugene Renduel*, 1834

VERY SCARCE and ORIGINAL EDITION. Author's presentation copy with MS. of the author:—" A Madame Paulin hommage respectueux. STE. BEUVE."

" 'Volupté' sorte de 'roman de la chair et de l'esprit' tableau complaisant des faiblesses de l'un et des révoltes de l'autre, véritable étude de pathologie morale excitait plus de curiosité que d'intérét."—VAPEREAU.

1266 SAINTE MARC (B.) *et* BOURBONNE (*Le Marquis de*). Les Chroniques du Palais-Royal, Origine, Splendeur et Décadence, les Ducs et les Duchesses, la Régence, Théatres, Cafés, Restaurants, Tripots, les Galeries de Bois, etc., etc. Small 8vo, sewed, uncut (no illustrations).

Paris, *n. d.*

1267 SAINT MOR (Guy de). Peches Mortels. *Illustrated in tint by* F. BAC, DESTEY, H. Y., ADRIEN MARIE, MARS, NAPOLI, ROCHEGROSSE, ROY, *and* SCOTT—*title gold and tinted.* 4to, fancy paper cover, uncut.

Paris, *Ed. Monnier*, 1884

EROTIC and LIMITED EDITION on thick tinted paper.

1268 SAINT-NITOUCHE ou Histoire Galante de la Tourière des Carmelites suivie de l'Histoire de la Duchapt, Célébre Marchande de Modes, publiées pour la Première Fois au Grand Complet, sur le Manuscrit Autographe de l'Auteur pour Servir de Pendant au "Portier des Chartreux." Small 8vo, sewed, uncut. Londres, 1830 (*reprint*)

EROTIC. HOLLAND PAPER and "Edition publiée exclusivement pour les Bibliophiles Aphrodiphiles de Copenhague et non autres."

1269 SAINT VICTOR (Paul de). Hommes et Dieux, Etudes d'Histoire et de Littérature. Small 8vo, paper, uncut. Paris, 1872

1270 SANBORN (Kate). Vanity and Insanity of Genius. Small 8vo, fresh cloth, top edge gilt, others uncut. N. Y., 1886

1271 [SARGENT (Lucius Manlius).] Dealings with the Dead by a "Sexton of the Old School." *Engraved front. and vignette title.* 2 vols. 8vo, morocco, inside gold dentelle borders. Boston, 1856

With inserted original letter respecting the authorship of the above from the publishers of the "Boston Transcript," in which the work originally appeared as a series of articles.

LARGE PAPER COPY OF SAUVAL'S SCANDALOUS CHRONICLE.

1272 SAUVAL (Henri). La Chronique Scandaleuse de Paris, ou Histoire des Mauvais Lieux. *With 2 plates on Japan paper by* VERMORCHEN *after* MALLET. 4to, sewed, uncut. Brussels, *J. J. Gay*, 1883

EROTIC, LARGE PAPER, and limited edition.

1273 SCARRON (Paul). Le Virgile Travesti, en vers burlesques, par SCARRON avec la suite de MOREAU DE BRAZEY. Nouvelle édition, revue, annotée et précédée d'une introduction par M. VICTOR FOURNEL. Small 8vo, cloth, rough edges. Paris, 1858

"Bibliothèque Gauloise" limited edition on "papier vergé," issued under the direction of Paul Lacroix, who says :—"C'était là le seul ouvrage qui eût survécu au Burlesque, condamné et mis à mort par Boileau. On peut le considérer, en effet, comme le chef-d'œuvre du genre, que la cour la plus polie et la plus raffinée de l'Europe avait accepté comme un spirituel divertissement. On lira le *Virgile Travesti* tant que le rire aura cours en France."

1274 SCHOLL (Aurélien). L'Esprit du Boulevard—les Coulisses. Deuxième Edition. Small 8vo, paper, uncut. Paris, 1887

1275 SCHURIG (Martin, *physician*). Parthenologia Historica-Medica hoc est Virginitatis Consideratio, qua ad eam Pertinentes Pubertas et Menstruatio cum Opsarum Maturitate, etc. 3 vols. 4to, boards, marbled edges (foxed).
Dresden, 1729–32

A remarkable work. Some of the most curious passages in these volumes are: —Sale by auction of virgins among the Babylonians (p. 25); "De Menstrui Sanguinis usu" (p. 223); "de Statua uxoris Lothi" (p. 265); "de Notis Virginitatis ex Miraculis" (p. 274); chastity put to the proof by a hot iron and boiling water (p. 276); conception without sexual intercourse (p. 301); various modes of infinublation of girls (p. 369); Andramytes, King of the Lydori, was the inventor of the castration of women and Semiramis of that of men (p. 374); "Virgo a Serpente Amata" (p. 382). Numerous historical and scientific anecdotes are scattered throughout the volumes.

1276 SEWRIN (Charles Auguste). Première Nuit de Mes Noces par "SEWRIN." 2 vols. in 1. Small 8vo, sewed, uncut.
Brussels, *Gay*, 1883

LIMITED EDITION. A very curious work by Sewrin, who was born at Metz in 1771. It is written somewhat after the style of Pigault-Lebrun and Paul de Kock. The author also wrote "Les Trois Faublas de ce Temps-la."

1277 SHAPIRA FORGERY:—HE-SHE-IT. Egyptian Court Chronicle, B. C. 1302, a Veracious and Truthful Version Preserved and transcribed for General Use by the Peerless Poet Laureate of His late Majesty Rhampsinnit III. *Numerous illustrations from the designs of* C. M. SEYPPEL. 4to. Bound in imitation mummy cloth, with leather straps and big green seal on the sides.
Memphis, *Pyramid Row, No.* 36, *Fifth floor, close on Saturdays* 2 *P. M.* [n. p., n. d.]

This work is an amusing parody on the SHAPIRA MS. forgery. According to the preface, this unique volume, the sole example of ancient Egyptian illustrated literature which has come down to us, was discovered just after the battle of Tel el Kebir by a savant who noticed some strange characters on a slab under the head of a sleeping guardsman, and who watched his opportunity and dug underneath this stony pillow until he discovered this illustrated MS. of the year 1302 B. C. The leaves of the volume are made to imitate papyrus, their edges are worn and rubbed, and the surface of them is stained and discolored, as though by all the juices of the earth and all the waters of the Nile. The cover is of brown sackcloth, much torn and ravelled at the edges. A coarse green string binds the leaves firmly to one another. One side of the cover is ornamented with a broad seal of green wax, having an uncouth impression of the head of "König Ruppsippos." Divers comical Egyptian stories are told in verse, and the illustrations, with their combination of modern humor and ancient form, are exceedingly laughable. The whole thing looks as though it had been dug up out of the earth, which, indeed, is what is pretended. The author of this ingenious burlesque is Karl Maria Seyppel, a young Dusseldorf artist, who was assisted in his work by Professor Ebers and other eminent Egyptologists.

1278 SHAPIRA FORGERY.—SHARP, SHARPER, SHARPEST. A Humourous Tale of Old Egypt. Penned down and depicted in the year 1315 A. C., by C. M. SEYPPEL, Court Painter and Poet Laureate of His Majesty King

Rhampsinnit III., and done into English Tongue by Two Mummies of the Old Dynasty. Memphis, 35 Mummies Arcade (Ring three times). *Quaintly illustrated.* 4to, imitation ancient mummy cloth cover, with ties, seal on sides, etc.

This is a humorous Egyptological burlesque on the alleged papyrine, Moabite stone and other bogus discoveries. The drawings are very ancient Egyptian, and the paper an imitation of papyrus.

1279 SHAPIRA FORGERY.—SCHLAU, SCHLAUER, AM SCHLAUSTEN, Aegyptische Humoreske. The German edition of the above. Illuminated boards.
Dusseldorf, *n. d.*

Dedicated to Schliemann.

1280 SOCIETY IN LONDON, by "A Foreign Resident." Small 8vo, fresh cloth. London, 1885

"THE SENTIMENTAL JOURNEY," ILLUSTRATED BY LELOIR.

1281 STERNE (LAURENCE). VOYAGE SENTIMENTAL en France et en Italie.—Traduction de EMILE BLEMONT. *With* 12 *heliogravure plates and* 220 *illustrations in the text—all designed by* MAURICE LELOIR. Large 4to, fancy chromo-lithographic cover. Paris, 1884

This charming edition is printed on thick paper. Dr. Allibone calls Sterne—"a standing reproach to the profession which he disgraced, grovelling in his tastes, indiscreet, if not licentious in his habits, he lived unhonored and died unlamented, save by those who found amusement in his wit or countenance in his immorality."

1282 SUTTON (Charles). The New York Tombs, its Secrets and its Mysteries: being a History of Noted Criminals, with Narratives of their Crimes. *Many woodcuts.* Thick large 8vo, cloth. N. Y., 1874

1283 SWIFT (Jonathan). Voyages de Gulliver. *Profusely illustrated with beautifully colored illnstrations.* Thick large 8vo, paper, uncut. Paris, *n. d.*

The French text in this handsome French edition of "Gulliver" was translated from the English by B. H. Gausseron. The charming colored illustrations *à l'aquarelle* were designed by V. A. Poirson.

1284 SWIFT. Voyages de Gulliver dans des Contrées Lointaines. *With humorous illustrations by* GRANDVILLE *and front. on* INDIA PAPER. 2 vols. small 8vo, folded ready for binding. Paris, 1838

1285 TABARIN. Œuvres de, avec les Adventures du Capitaine Rodomont, la Farce des Bossus et autres Pièces Tabariniques. *Engraved front. on* INDIA PAPER. Small 8vo, cloth, rough edges.
Paris, *Delahays*, 1858

"Bibliothèque Gauloise" limited edition on "papier vergé," issued under the direction of Paul Lacroix. The above is a new edition of the works of the famous seventeenth century "farceur" Tabarin, with notes and preface by George d'Harmonville.

1286 TABLEAUX DE LA CIVILISATION et la Vie Seigneuriale en Allemagne dans la Dernière Période du Moyen Age d'après un Manuscrit Allemand du XVe Siècle. *Exquisite head and tail pieces, also 25 curious plates of tournaments, medieval life, etc.—rubricated title, etc.* Large 4to, sewed, uncut. Paris, *A. Quantin*, 1885

No. 188 of LIMITED EDITION of 200 numbered copies, beautifully printed by Quantin, and with erotic and eccentric subjects taken from the celebrated manuscript in the possession of the Goldast Family of Constance.

1287 TASSO (Torquato). Aminta Favola Boschereccia. *Page plates and vignette headpieces by* COCHIN. Small 8vo. Bound by "PETIT SUCCR. DE SIMIER" in half crushed levant morocco, top edge gilt, others uncut.
Paris, "*Presso Nepvew Librajo*," 1813

VERY RARE, printed by Didot, and with the exquisite erotic vignette heads in duplicate, one set proofs on pink paper. The plates are also proofs before letters, *vide* inserted cutting of "Morgand et Fatout," for a 150 franc copy of the above.

1288 THEATRE DES BOULEVARDS ou Recueil de Parades. *Facetious fronts.* 3 vols. small 8vo, half red crushed levant morocco, marbled sides and edges.
A. Mahon, *Gilles Langlois*, 1756

This rare and erotic work has been attributed to the pens of various persons, among others the Count de Caylus, the Duke de la Valliere, and to the Duke de Nivernois. It includes—"La Confiance des Cocus"; "Le Doight Mouillé"; "Le Marchand de Merde"; "Leandre, Magicien"; "Isabelle Grosse par Vertu"; "L'Amant Poussif"; "L'Amant Gochemard"; "Cassandre aux Indes"; "La Mere Rivale"; etc.

1289 THIERS (Jean Baptiste). Histoire des Perruques. 12mo, half calf. Avignon, 1777

RARE. This curious work on perukes goes thoroughly into their origin, use, form, abuse, and the irregularity of those of ecclesiastics. It was, above all, directed by its author, a French Catholic priest, against those members of his profession who wore wigs.

1290 THIRTEEN CLUB. Address of CHIEF RULER DANIEL WOLFF, First Annual Reports of SCRIBE CHARLES SOTHERAN and ARCHIVIST MARVIN R. CLARK, etc., on January 13th, 1883; also Second, Third, Fourth and Fifth Reports

of the Thirteen Club. 3 vols. 8vo, fresh half morocco, top edge gilt, by BRADSTREETS (1) and sewed (2).
N. Y., 1883–87

The Thirteen Club was founded on Friday Evening, January 13th, 1882, at 8.13 o'clock, at the Knickerbocker Cottage, New York, by the following thirteen sitting down to dinner together—Daniel Wolff. Capt. William Fowler, Judge Samuel Jones, Edwin Dew, Julius Witskowski, Henry A. Heiser, Richard Fitzgerald, Charles Sotheran. Geo. P. Powell, Lehman Israels, James A. Reed, M.D., John Mills and Marvin R. Clark.

LARGE PAPER COPY OF "MY UNCLE BENJAMIN."

1291 TILLIER (Claude). Mon Oncle Benjamin—Nouvelle Edition, avec une Preface par MONSELET. *Illustrated with portrait-frontispiece and 42 designs of* "SAHIB," *engraved on wood by* PRUNAIRE—*rubricated titles.* 2 vols. large 8vo. Bound by "TRIOULLIER SR. DE PETIT-SIMIER." In fresh half dark blue crushed levant morocco gilt, top edges gilt, others uncut, with the colored fancy covers bound in.
Paris, *L. Couquet*, 1881

LARGE PAPER. EDITION DE LUXE. No. 182 of a limited edition of 500 copies in all, of which the above is on "papier vélin teinte."

1292 [TOPPFER (R.).] Le Presbytère. *Front.* ON INDIA PAPER. 8vo, half roan (foxed slightly). Geneva, 1832

VERY RARE and original edition.

1293 [TOPPFER]. Albums, *i. e.*, I. Les Amours de Mr. Vieux Bois; II. Les Voyages et Aventures du Docteur Festus; III. Monsieur Pencil; IV. Histoire de Mr. Jabot. *Profusely illustrated by the author.* 4 vols. oblong small 4to, half red roan. Geneva, 1833–40

RARE. "THE ORIGINAL autographed albums of Rodolphe Topffer, the Swiss schoolmaster, whose Voyages en Zigzag, Memes Propos d'un Peintre Genevois, and novels Le Presbytere and La Bibliothèque de Mon Oncle (*vide ante* in this catalogue), are classics of the French literature to be quoted in the same breath with Xavier de Maistre's Voyage Autour de Ma Chambre. These volumes have been reproduced in every country, and text and illustrations have been pillaged mercilessly and spoiled. These originals are scarcer than white crows, and it isn't only for that that they are of inestimable value.—H. P. B."

1294 TRIUMPHE de Haulte et Puissante Dame Vérolle et le Pourpoint Fermant a Boutons. Nouvelle Édition Complete avec une Préface et un Glossaire par M. ANATOLE DE MONTAIGLON. Small 8vo, sewed, uncut.
Paris, *Leon Willem*, 1874

FACETIOUS and No. 241 of limited edition of 500 copies, the above being on "papier vergé." These are fac-simile reprints, with reproductions by Adam Pilinski of all the curious woodblock illustrations of the editions of Lyons, 1539, and Paris, 1540. This work has been attributed to Rabelais. At the end is a good glossary, including all the erotic words.

1295 UZANNE (Octave). Les Surprises du Cœur. *Etched title (erotic) by* GERY-BICHARD. 8vo, fancy paper cover designed by AVRIL, uncut.

Paris, *Rouveyre*, 1881

LIMITED EDITION, printed by Darantière on "papier vergé." With tinted head-pieces, fleurons, initial letters, etc.

JAPAN PAPER COPY OF UZANNE'S "SON ALTESSE LA FEMME"—SUPERBLY ILLUSTRATED.

1296 UZANNE. SON ALTESSE LA FEMME. *With* 10 *beautiful full-page illustrations designed by* HENRY GERVEX, GONZALÈZ, KRATKÉ, LYNCH, MOREAU *and* ROPES, *engraved on copper, colored and printed by the new process of* DEBUCOURT; *also* 11 *very charming and delicate illustrations at the beginning of each chapter, consisting of woodcuts, etchings, aquatints, etc., designed in harmony with the various subjects of the work, and numerous vignettes and tail-pieces.* Large 8vo, fancy paper cover, with satin ribbon ties.

Paris, *Quantin*, 1885

LIMITED EDITION of 100 copies entirely on Japan paper, of which this is No. 75. The illustrations are very choice examples of the best and latest methods of artistic book-making in France.

MAGNIFICENT CHINA PAPER COPY OF "LES MŒURS SECRETES" OF UZANNE—LUXURIOUSLY BOUND IN MOROCCO DOUBLE.

1297 UZANNE. Les Mœurs Secrètes du XVIIIe Siècle, publiées par OCTAVE UZANNE, avec Préface, Notes et Index. *Numerous charming head and tail pieces, initials and vignette by* PAUL AVRIL, *over the preface—also the erotic frontispiece by* AVRIL *in two states—one "crayon sanguine genre* BOUCHER" *and the other printed in black, but tinted with the same shade of color.* Large 8vo. Superbly bound by BRADSTREETS in crushed dark green levant morocco, super elegantly tooled, rounded corners, and doublé with splendidly tooled red crushed levant morocco extra gilt, and mosaiced with colored leathers, also with ends of dark green watered silk, morocco joints, top edge gilt, others uncut, cover bound in—also in splendid red crinkled morocco drop case lettered and leather lined.

Paris, *A. Quantin*, 1883

LIMITED EDITION on CHINA PAPER and No. 33 of 50 copies only. Handsomely printed by Quantin and uniform with the remainder of the "Documents sur les Mœurs du XVIIIe Siècle," edited by Octave Uzanne.

This volume contains many curious erotic pieces such as—"The Confession of a Young Girl"; "Apology for the ANANDRYE Sect, 'Exhortation to a Young Tribade"; "Funeral Oration on Justine Paris, Grand Priestess of Cythera, Paphos, Amathomte, etc."; "The Opera"; "Journal of the Theatres"; "The Specific of Dr. Préval"; etc.

1298 UZANNE. The same. *Tinted front. and charming vignette by* P. AVRIL—*also fleurons and fancy initial letters.* Thick large 8vo, sewed, uncut. Paris, *A. Quantin*, 1883

LIMITED EDITION on "papier vergé."

1299 UZANNE. Le Calendrier de Vénus. *Erotic and etched title by* PERRET, *also cover of the same genre—the title rubricated, fleurons, initials, etc., in red.* Large 8vo, sewed, uncut. Paris, *Ed. Rouveyre*, 1880

LIMITED EDITION of 100 copies in all, of which this is No. 22, and one of 16 only on China paper. Includes Uzanne's erotic "Contes" of—"Memorandum d'un Epicurien," "Fastes du Baiser," "le Sottisier d'Amour," etc.

1300 UZANNE. L'Ombrelle, Le Gant, Le Manchon. *Colored illustrations.* Large 8vo, fancy paper covers. Paris, *A. Quantin*, 1883

1300* UZANNE. Another copy of the same.

1301 VECCHI (Alessandro de). Aggivnta alla Qvarta Parte dell' Indie del SIG. GIOVANNI BOTERO BENESE di Mostri e Vsanze di quelle Parti, e di quei Recon le sue Figure al Naturale, Raccolte Novamente da ALESSANDRO DE VECCHI. *Vignette portrait on title and* 31 *extremely curious plates.* 4to, boards. Venice, 1618

EXTREMELY CURIOUS and rare. With plates of monstrosities, curious human types, savages, etc. Some are evidently taken from the Nuremberg Chronicle.

1302 VENUS LA POPULAIRE, ou Apologie des Maisons de Joie. Small 8vo, sewed, uncut. Brussels, *Gay et Douce*, 1881

No. 386 of limited edition of 500 copies. The first edition of this paradoxical and humorous work was printed "A Londres" in 1727. Many editions followed.

SPLENDID VOLUME ON SWORDSMEN AND DUELS—ILLUSTRATED.

1303 VAUX (Baron de). Les Hommes d'Epée, préface par AURÉLIEN SCHOLL. *With etchings, portraits, etc., by* ARCOS, BERNE-BELLECOUR, DE LIPHART, FERDINANDUS, FEYEN-PERRIN, JACQUEMART, JEANNIOT, LE NATUR, LEPIC, MERLET, MESPLES, OUDART, POILPOT, PRINCETCAU, ROBERT, SARGENT *and* STEVENS. *Rubricated title—numerous fleurons, etc.* Thick large 8vo, fancy paper cover, designed by FERDINANDUS and LE NATUR, edges uncut. Paris, *Edouard Rouveyre*, 1882

No. 477 on papier vergé and limited edition of 650 numbered copies. This work on "the Men of the Sword" is full of accounts of famous warriors, sabreurs and duellists who have been celebrated for their use of the weapon. It is thoroughly illustrated and has many portraits of famous swordsmen.

LE SIEUR THEOPHILE'S "PARNASSE SATYRIQUE."

1304 [VIAU (Theophile de, *dit vulgairement* "*Théophile*").] Le Parnasse Satyrique du SIEUR THÉOPHILE, avec le Recueil des Plus Excellens Vers Satyriques de ce Temps. Nouvelle Edition Compléte, Revue et Corrigée, avec Glossaire, Notices Biographiques, etc. 2 vols. small 8vo, fresh half crushed blue levant morocco gilt, top edges gilt, others uncut, by POUILLET. Gand *and* Paris, *Claudin*, 1861

LIMITED EDITION on "papier vergé." Théophile de Viau, who commenced authorship as a tragic writer, soon degenerated into a satirical and obscene versifier. He was exiled from France in 1619 for having published immoral and blasphemous writings. For the publication of the above work in 1622 the Sieur Théophile was condemned to be burnt alive, but the sentence was changed to perpetual exile. Later he returned secretly to Paris and died at the age of thirty-six in the hotel of the Duke de Montmorency.

"Edition la meilleure, très recherchée et devenue très rare, de ce recueil de poésies obscènes du XVIIe siècle. Le savant expert Claudin en fait aujourd'hui son *mea culpa*."—LEHIC.

"Ces boutades obscenes—ces priapes bouffonnes."—THÉOPHILE GAUTIER.

1305 [VIAU.] Another copy of the same edition, but on CHINA PAPER. 2 vols. half red crushed levant morocco gilt, top edges gilt, others uncut.

1306 [VIAU.] Another edition of the above described numbers. *Rubricated titles.* 2 vols. in 1. Small 8vo, bound by E. ROUSSELLE in crushed red levant morocco, top edge gilt, others uncut. [Brussels, *Poulet Malassis*], 1864

RARE edition based on all those of the 18th century, with corrections and annotations.

"Recueil de poésies obscènes de *Théophile*, *Regnier*, *Berthelot*, *Sigogne*, *Colletet*, etc. Par arrêt du parlement du 15 août 1623, Théophile fut condamné à être brûlé vif, Berthelot devait être pendu et étranglé avant, Colletet fut banni pour 9 ans. Notre temps a du bon, et Th. Gautier, Glatigny, Baudelaire et tuttiquanti n'ont pas eu a redouter d'aussi effroyables châtiments pour leurs pièces du même genre, recueillies par POULET-MALASSIS en son '*Parnasse, et son Nouveau Parnasse Satyriques du* XIX*e siècle*.'"—LEHIC.

1307 VIE ELEGANTE (La). *Profusely illustrated with page plates, and cuts in the text, many facetious.* Vols. 1 and 2. Thick large 4to, sewed (in parts as issued). Paris, 1882

The text and plates are by the best French writers and artists.

1308 VIRMOND (Loudolphe de). Les Cent Manières d'Aimer Dédiée aux Deux Sexes. Minimo, sewed, uncut. Paris, 1882

VERY SCARCE and limited edition.

RARE EDITION OF "LA PUCELLE" BOUND BY DEROME, AND UNIQUELY EXTRA ILLUSTRATED WITH EROTIC PLATES.

1309 [VOLTAIRE (Francois Marie Arouet de).] LA PUCELLE D'ORLEANS, Poëme Divisé en Vingt Chants, avec des Notes, Nouvelle Edition, Corrigé, Augmentée et Collationée sur le Manuscrit de l'Auteur. Square minimo, elegantly bound by DÉROME in crushed red levant morocco extra gilt, inside gold dentelle borders, blue silk ends. *n. p.*, 1762

UNIQUE and very fine example of Dérome binding. This early edition of "La Pucelle" is lettered on the back "Office de la Vierge." On the half-title and end papers are eleven extremely erotic and salacious etchings illustrative of this curiosity of literature.

"This Voltaire is a sort of malignant spirit, who came upon earth only to embitter the cup of life, and afterwards laugh at our wry faces."

1310 VOLTAIRE. La Pucelle d'Orleans. *2 plates (the same in two states—others short), and vignette title.* Small 8vo, old mottled calf gilt.
A Londres, *aux depens de la Compagnie*, 1764

1311 VOLTAIRE. La Pucelle d'Orleans, Poëme en Vingt-un Chants. *Portrait by* GAUCHER, *and plates, mostly erotic, and engraved by or after* MONSIAU, MARILLIER, LE MIRE, PONCE, LE BARBIER, CHOFFARD, MONNET, *etc.* 2 vols. 8vo, mottled calf gilt, edges gilt. Paris, *Crapelet, an VII.*

VERY RARE and splendid copy in good condition, with brilliant impressions of the plates, including those engraved by Ponce under the direction of Voltaire.

1312 VOLTAIRE. La Pucelle d'Orléans—Poème en Vingt et un Chants. *Engraved fronts., vignette portraits on titles, and vignette head-pieces after* DUPLESSIS-BERTAUX. 2 vols. small 8vo, sewed, totally uncut.
Rouen, *J. Lemonnyer*, 1880

LIMITED EDITION on Holland paper.

LA HENRIADE—THE 1770 EDITION, WITH EISEN'S PLATES, AND BOUND A LA DEROME.

1313 VOLTAIRE. La Henriade—Nouvelle Edition. *Vignette portrait on front. and another on title—also numerous exquisite plates and head-pieces by* EISEN. 2 vols. small 8vo, mottled calf gilt, inside gold tooling and edges gilt on marble *à la* DÉROME.
Paris, *chez la Veuve Duchesne*, 1770

VERY RARE, with inserted catalogue cutting of another copy of the same priced 400 francs by a Paris bookseller. Preceding the "avant propos" is a copy of a letter dated "Chateau de Ferney par Lyon, 14 Aout 1767," and written to Eisen, in which Voltaire tells him that the "Henriade" will go to posterity on account of the beautiful illustrations with which the artist had embellished it.

1314 VOLTAIRE. La Henriade, Poème. Nouvelle Edition. Collationée sur les Textes Originaux. *Portrait and plates.* Thick square minimo, half russia, marbled sides and edges. Paris, *L. De Bure*, 1836

SCARCE edition, with numerous steel plates by Leprince after Pauquet and Pourvoyeur.

1315 VOLTAIRE. Candide ou l'Optimisme Edition Originale suivie d'une Lettre de M. DÉMAD et de Notes et Variantes. *Portrait of* VOLTAIRE, 1769. Large 8vo, fresh yellow calf gilt, top edge gilt, others uncut.
Paris, *Académie des Bibliophiles*, 1869

No. 46 of LIMITED EDITION of 342 copies, printed by Jouaust, of which 2 copies are on vellum, 20 on China paper, 20 on Whatman, 300 on "*papier vergé.*"
With false title of the original edition:—"Candide ou l'Optimisme, traduit de l'Allemand de Mr. le Docteur Ralph, 1759."
With book-plate—"Ex libris B. G.—Gayement lisez."

VERY RARE EARLY EXAMPLE OF VOLTAIRE—BOUND BY CAPE.

1316 [VOLTAIRE.] Lettre de M. de V * * *, avec Plusieurs Pièces Galantes et Nouvelles de Differens Auteurs. Small 8vo. Bound by CAPÉ in crushed green levant morocco gilt, inside dentelle gold borders, rounded corners, edges gilt. La Haye, *chez Pierre Poppy*, 1744

VERY RARE, with erotic additions by Piron and others. This is one of the most facetious collections of poetry in the French language. On pp. 216–220 will be found the celebrated story in verse of—"Etimologie de l'Aze te-foute" made use of by Victor Hugo in his "Roi s'amuse."

1317 VOLTAIRE. Recherches sur les Ouvrages de, par "J. J. E. G. . . . . Avocat." 8vo, sewed, uncut. Paris, 1817

From the library and with the "ex-libris" of "Doct. D. Bernard." This contains reflections on Voltaire's writings, a bibliography of his works from 1732, an account of those volumes that have been judicially condemned, and a list of those books that combat his alleged "dangerous principles."

1318 ZICK (Alexandre). L'Age d'Or. 12 *compositions of nudes reproduced after* ZICK—*rubricated and tinted title.* Large 4to, loose in fresh cloth portfolio gilt, with inside flaps. Paris, *n. d.*

EROTIC. These charming studies represent—"The Marriage Night." "Spring," "Summer," "Autumn," "Winter," "Morning," "Night," "The Dream," "The Guardian Lion," "Evening," "The First Lyre" and "Noon."

1319 ZOLA (Emile). Pot Bouille. Small 8vo, sewed, uncut.
ORIGINAL EDITION. Paris, 1882

1320 ZOLA. L'Assommoir. *With numerous page illustrations.* Large 8vo, sewed (a few pp. stained at the corners).
Paris, *n. d.*

1321 ZOLA. Le Ventre de Paris. *With numerous page illustrations.* Large 8vo, sewed. Paris, *n. d.*

VII. Poetry and Drama.

"But poets, or those who imagine and express this indestructible order, are not only the authors of language and of music, of the dance, and architecture, and statuary, and painting; they are the institutors of laws, and the founders of civil society, and the inventors of the arts of life, and the teachers, who draw into a certain propinquity with the beautiful and true, that partial apprehension of the agencies of the invisible world which is called religion . . . . Poets are the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle, and feel not what they inspire; the influence which is moved not, but moves. Poets are the unacknowledged legislators of the world."—PERCY BYSSHE SHELLEY, "A Defence of Poetry."

1322 ACTRICES DE PARIS.—Texte par EMILE BERGERAT, DANIEL BERNARD, EMILE BLÉMONT, JULES CLARETIE, PIERRE ELZEAR, MAURICE GUILLEMOT, GUY DE MAUPASSANT, ERNEST D'HERVILLY, LOUIS LEROY, FRANCISQUE SARCEY, SAINT-JURS, and VICTOR WILDER. *Numerous portraits* ON INDIA PAPER *by* E. DE LIPHART *of the leading actresses of Paris, also vignettes, head and tail pieces.* Large 8vo, sewed, uncut. Paris, 1882

Among the actresses whose portraits appear in the above are—Sophie Croizette, Marie Van Zandt, Christine Nilsson, Sarah Bernhardt, Anna Judic, Louise Théo, Jane Hading, and others, thirty-two in all.

1323 AICARD (Jean). La Chanson de l'Enfant—Nouvelle Edition. *Illustrated with portrait and* 128 *designs by* T. LOBRICHON, *with the collaboration of* E. RUDAUX, *and engraved on wood by* L. ROUSSEAU. Large 8vo, fresh half red morocco, top edge gilt, others uncut by SMEERS. Paris, *Georges Chamerot*, 1884

This charming work was crowned by the French Academy.

1324 AMPERE (J. J.). SIGURD, Tradition Epique Selon l'Edda et les Niebelungs Restitutée precedée d'une Notice pour Servir a l'Histoire de la Tradition. Large 8vo, half vellum, totally uncut. Paris, *Renouard*, 1832

PRIVATELY PRINTED, with autograph presentation inscription and signature of the author.

FRANCE'S ANCIENT POETS—TEN VOLUMES.

1325 ANCIENS POETES DE LA FRANCE, publiés sous les Auspices de S. Exc. M. le Ministre de l'Instruction Publique et des Cultes et sous la Direction de M. F. GUESSARD. 10 vols. small 8vo, cloth, rough edges. Paris, *F. Vieweg*, 1859–70

These charming volumes printed by Jouaust on "papier vergé" comprise the following—"Chansons de Geste":—Gui de Bourgogne, Otinel, Floovant, Doon de Maience, Gaufroy, Fierabras, Panse la Duchesse, Huon de Bourdeaux, Aye d'Avignon, Gui de Nanteuil, Gaydon, Hugues, Capet, Macaire and Aliscans. The whole of the above, with one exception, appear for the first time in this series. They were edited from unique manuscripts by F. Guessard, H. Michelant, A. Pey, P. Chabaille, A. Kroeher, G. Servois, L. Larchey, C. Grandmaison, S. Luce, le Marquis de la Grange and A. de Montaiglon.

1326 ANDRIEUX (G. S.). LUCIUS JUNIUS BRUTUS, Tragédie. Small 8vo, half blue morocco, marbled edges. Paris, 1830

With inserted portrait. The author was Perpetual Secretary of the French Academy.

1327 ARNOLD (Edwin). The Secret of Death, from the Sanskrit. With some Collected Poems. Small 8vo, fresh cloth. Boston, 1885

LARGE PAPER AND UNIQUE COPY OF ARIOSTO—WITH TWO SETS OF PROOFS BEFORE LETTERS.

1328 ARIOSTO.—Orlando Furioso di LODOVICO ARIOSTO. *Portrait and plates.* 4 vols. 4to, half red morocco, top edges gilt (rubbed slightly). Paris, *Plassan*, 1795

VERY RARE, LARGE PAPER, UNIQUE and WITH TWO SETS OF PLATES, BOTH PROOFS BEFORE LETTERS. These beautiful engravings are by or after:—Titian, Eisen, Ficquet, Cipriani, Bartolozzi, Cochin, Ponce, Moreau le jeune, De Launay, De Ghendt, Lingée, Massard, Henriques, Prévost, Monnet, Duclos, Martini, etc. A few are slightly stained.

"Ariosto has been, after Homer, the favorite poet of Europe. His grace and facility, his clear and rapid stream of language, his variety and beauty of invention, his very transitions of subject, so frequently censured by critics, but artfully devised to spare the tediousness that hangs on a protracted story, left him no rival in general popularity. Above sixty editions of the Orlando Furioso were published in the sixteenth century. There was not one, says Bernardo Tasso, of any age, or sex, or rank, who was satisfied with a single perusal."—HALLAM.

THE EXTREMELY RARE "TRAGIQUES" OF AGRIPPA D'AUBIGNY.

1329 [AUBIGNÉ (Agrippa d').]— | Les | Tragiqves | Donnez av pvblic par | le larcin de Promethee. | Av Dezert, | par L. B. D.D. | MDCXVI. | Small 4to. Elegantly bound by BRANY in crushed maroon levant morocco, blind tooled, rounded corners, inside gold borders, edges gilt on marble. [Geneva,] 1616

EXCESSIVELY RARE, and from the library of and with the heraldic "Ex-Libris de Marescot."

This is the original edition of this most uncommon book with rare page of "errata" at the end generally wanting. A copy of this volume without the errata was priced 800 francs by Morgand-Fatout.

The "Tragedies" of Agrippa D'Aubigny, a kind of counterpart of the "Discours sur les Misères du Temps" of Ronsard, are composed of seven satires whimsically entitled—"Misères," "Princes," "la Chambre Dorée," "les Feux," "les Fers," "Vengeances" and "Jugement," in which the poet successively passes in review the unhappinesses of the times, the debauchery of the court, the meanness of parliament, the tortures by fire, the massacres of the Faithful by the sword, and finally the heavenly vengeance and judgment of the Most High on the persecutors.

The text of these satires is filled with striking descriptions of the manners and customs of society at this eventful period in the history of Europe.

1330 AUGIER (Emile). La Cigue, Comédie. Small 8vo, half cloth, totally uncut. Paris, 1844

PRESENTATION COPY to the wife of the Prime Minister of Napoleon III., with the following inscription:—"A Madam Julie Fortoul temoignage de sincere amitié. E. AUGIER."

"LAYS OF THE SCOTTISH CAVALIERS," HANDSOMELY BOUND.

1331 AYTOUN (William Edmonstone, *D.C.L.*). Lays of the Scottish Cavaliers and other Poems. *With illustrations by* SIR JOSEPH NOEL PATON, *F.S.A., and* WALTER H. PATON. 4to, superbly bound in red crinkled morocco elegant, with blue morocco mosaiced borders on the sides, on the front of which is the coat-of-arms of Scotland, with "the field" in yellow morocco let in—beveled sides, inside gold dentelle borders, edges gilt. Edinburgh *and* London, 1870

SPLENDID EDITION, charmingly bound.

"A volume of verse which shows that Scotland has yet a poet. Full of the true fire, it now stirs and swells like a trumpet tone—now sinks in cadences sad and wild as the wail of a Highland dirge."—*London Quarterly Review.*

1332 BARBEY D'AUREVILLY (Jules). Poesies, Commentées par lui-même. *Rubricated and armorial title.* 4to. Superbly bound by CHAMBOLLE-DURU in crushed maroon levant morocco gilt, rounded corners, inside dentelle gold borders, edges gilt, *temoins*, covers bound in. Brussels, 1870

LARGE PAPER and PRIVATELY PRINTED LIMITED EDITION of 72 copies in all.

1333 BANVILLE (Theodore de). Poesie Française. Small 8vo, sewed, uncut. Paris, n. d.

UNIQUE COPY OF THE EXCESSIVELY RARE ORIGINAL EDITION OF THE "FIGARO" OF BEAUMARCHAIS—LUXURIOUSLY BOUND.

1334 BEAUMARCHAIS (Pierre Augustin Caron de).— | La | Folle Journée, | ou | le Mariage de Figaro, | Comédie | en Cinq Actes, en Prose. | Par M. DE BEAUMARCHAIS. | Représentée pour la première fois, par les Comediens | Français ordinaires du Roi, le Mardi 27 Avril 1784. | En faveur du badinage, | Faites grace à la raison. Vand. de la pièce. | 8vo. Superbly bound by REYMANN in crushed red levant morocco extra gilt, inside gold dentelle borders, rounded corners, edges gilt on marble and in drop case.

[Kehl] | *de l'imprimerie de la Société litteraire-* | *typographique;* | *Et se trouve à Paris,* | *Chez Ruault, libraire, au Palais Royal, près* | *le théâtre, no.* 216 | 1785. |

EXCESSIVELY RARE and UNIQUE COPY of the ORIGINAL EDITION of "the Marriage of Figaro," in splendid condition and with broad margins. Extra illustrated with nine exquisite plates engraved by Lienard, C. N. Malapeau, Halbon and Roi, after the designs of St. Quentin.

In "Figaro" Beaumarchais has personified the tiers état, superior in wit, industry and activity, to birth, rank, or fortune, in whose hands lies the political power; so that the idea of the piece is not only a satirical allegory upon the government and nobility of that epoch, but a living manifesto upon the inequality, just or unjust, of society. We must not be surprised, therefore, if for a long time the comedy was forbidden to be acted. When at length suffered to be performed, its success was astonishing. It has been stated that such was the anxiety and eagerness of the people to be present at the first representation, that more than 400 persons went to the theatre early in the morning, and passed the day and dined in the boxes. It was acted for two years running, twice in every week, and produced 50,000 francs to the theatre, and 30,000 to Beaumarchais, who used to say, that if there were anything more foolish than his play it was his success.

1335 BEAUMARCHAIS. Le Barbier de Séville, ou la Precaution Inutile Comédié en Quatre Actes par M. DE BEAUMARCHAIS; Representée et Tombée sur le Théâtre de la Comédie Française aux Tuileries le 24 de Février 1775, et reprise avec succès sur le même Théâtre, le 26 du dit mois et jours suivans. *Fine portrait of* BEAUMARCHAIS, *engraved by* DELATRE (*slightly foxed*). Small 8vo, half morocco, gilt. Paris, *Ruault*, 1775

EXTREMELY RARE and editio princeps. Bound up with the above are also the two following original editions of Beaumarchais:—

"Eugénie, Drame en cinq actes, en Prose," par M. de Beaumarchais. Paris, *chez Merlin*, 1778; and—

"Les Deux Amis," ou le Negociant de Lyon, Drame en Cinq Actes, en Prose," par M. de Beaumarchais. Representée pour la première fois sur le Théatre de la Comédie Francaise à Paris, le 13 Janvier, 1770. Paris, *chez la Veuve Duchesne*, 1771.

FIRST EDITION OF BEAUMONT AND FLETCHER—ALSO RARE SEPARATE PLAYS.

1336 BEAVMONT (Francis) *and* FLETCHER (Iohn). COMEDIES AND TRAGEDIES. Never printed before, and now published by the Authours Originall Copies. *Portrait of* FLETCHER *by* MARSHALL. Thick small folio, old calf, gilt, rebacked (title mounted, and stained slightly).
London, *Humphrey Robinson and Humphrey Moseley*, 1647

RARE and very fair copy. Added thereto is the very erotic "Wild Goose Chase, A Comedie," printed in 1652, of which the last page has corner torn slightly, but without injuring text.

"First collected edition, containing—Plays dedicated by ten comedians to Philip, Earl of Pembroke and Montgomery. In this edition, edited by John Shirley, are 36 plays, printed for the first time."—LOWNDES.

"I do not care for a First Folio of Shakespeare. I rather prefer the common editions of Rowe and Tonson, without notes, and with *plates*, which, being so execrably bad, serve as maps, or modest remembrancers to the text. On the contrary, I cannot read Beaumont and Fletcher but in *Folio*. The octavo editions are painful to look at. I have no sympathy with them."—LAMB.

"Beaumont and Fletcher are lyrical and descriptive poets of the first order; there is hardly a passion, character, or situation which they have not touched in their devious range, and whatever they touched, they adorned with some new grace or striking feature; they are masters of style and versification in almost every variety of melting modulation or sounding pomp, of which they are capable in comic wit and spirit. They are scarcely surpassed by any writers of any age."—HAZLITT.

1337 BEETON (S. O.). Great Book of Poetry from CÆDMON and KING ALFRED'S BŒTHIUS to BROWNING and TENNYSON, also a Separate Selection of American Poems. 2 vols. 8vo, half calf gilt, marbled sides and edges.
London, *n. d.*

This valuable work contains nearly two thousand of the best pieces of English and American poetry. With biographical notices of the poets.

1338 BERENGER (L. P.). Poesies. *Engraved title and front. by* CHATELAIN. 2 vols. minimo, original calf, gilt.
A Londres, 1785

1339 BERQUIN (Arnaud). Idylles. *Illustrated with engraved title and the exquisite plates of* MARILLIER. Elegantly bound by P. BERNON in red crushed levant morocco, elegant inside gilt borders, gilt edges.
Paris, *chez Ruault*, 1775

BEAUTIFUL EDITION printed on "papier vélin." Stamped on the sides with the coat-of-arms—"or, a Gallic cock impaling another, shield charged with a sword pommel downwards—over both shields a bar sinister, on which a crown above the cross of the Legion of Honor."

"On a pour Berquin plus de reconnoissance qu'on ne lui accorde de gloire." —DUSSAULT.

1340 BLANCHEMAIN (Prosper). Poèmes et Poésies. Small 8vo, half morocco. Paris, 1845

VERY SCARCE and printed on toned paper. Presentation copy with original verses at the beginning and end in the handwriting of the author.

1341 BLÜTHEN UND PERLEN, Deutscher Dichtung. *Page engravings on wood, steel front. and illuminated false title.* Square minimo, fresh cloth gilt, beveled sides, gilt edges.
Hanover, 1880

SPLENDID EXAMPLE OF THE TYPOGRAPHY OF BODONI.

1342 BODONI.— | GABRIELIS | FAERNI | Cremonensis | Fabvlæ Centvm | ex | Antiqvis Avctoribvs | Delectæ | Carminibvsqve Explicatæ, | et eivsdem | Carmina Varia. | Large 4to, tree marbled calf gilt, lemon edges.
Parma, *in ædibus Palatinis* TYPIS BODONIANIS, 1793

FINEST POSSIBLE COPY internally of a Bodoni and in fine old binding.

John Baptist Bodini, the most celebrated typographer of the eighteenth century and the rival of Baskerville in fame, was born in Piedmont, 1740, and died at Padua in 1813. In early life he distinguished himself as a wood engraver of vignettes. For a period he was a workman in the printing office of the Propaganda at Rome, and there became renowned by engraving and founding beautiful types. Bodoni was offered the direction of the Ducal Printing Office at Parma and it was there he executed his typographical chefs-d'œuvre of which the above is one of his best. By the aid of the Chevalier d'Azara he established a printery of his own, and he rendered Parma famous throughout Europe for beautiful printing. The success and admiration that attended Bodoni were unbounded.

1343 BOIGNE (Charles de). Petits Mémoires de l'Opéra. Small 8vo, half red morocco gilt, top edge gilt, others uncut.
Paris, 1857

1344 BOIGNE. Another copy of the same. Sewed, uncut.
Paris, 1857

FINE COPY OF THE 1747 BOILEAU.

1345 BOILEAU-DESPREAUX (Nicolas). Œuvres de, avec des Eclaircissemens Historiques donnés par lui-même et rédigés par M. BROSSETTE; augmentée de plusieurs Pièces, tant de l'Auteur, qu'aiant rapport a ses Ouvrages avec des Remarques et des Dissertations Critiques par M. DE SAINT-MARC. *Fine portrait of* BOILEAU *by* DAULÉ *after* RIGAUD—*also plates (stained), head and tail pieces by* EISEN *aud others.* 5 vols. small 8vo, fine old mottled calf gilt, edges gilt on red. Paris, 1747

VERY SCARCE, and one of the best editions of Boileau, whose works place him as one of the members of a literary triumvirate, to which belong with him, Horace and Pope.

Brunet quotes the following sales of this edition—"391 francs F. Didot, a été porté à 433 francs Labedoy . . . en 1837; un autre en mar. r. rel. par Auguerand 380 francs De Bure." The same authority states further:—"On y a conservé les notes de Boileau. de Brossette, et en général presque toutes celles des éditions précédentes; et l'auteur y a joint non seulement les siennes propres, mais encore le 'Boilœana' et des 'Essais Philologiques, ou Supplément aux remarques critiques ajoutées a celle édition, et qui sont en partie d'un Sieur de La Bruyère. De tout cela il est resulté un véritable 'Variorum,' avec les avantages et les défauts attachés à ces sorts de livres. Néanmoins, pendant plus d'un demi siècle celui-ci a conservé une certaine réputation, qu'il a due surtout à sa belle exécution typographique."

1346 BRAZIER (Nicolas). Histoire des Petits Théatres de Paris depuis leur Origine. 2 vols. minimo, fresh half crushed green levant morocco gilt, top edges gilt, others uncut.
Paris, *Allardin*, 1838

VERY SCARCE. "Nouvelle édition, corrigée et augmentée de plusieurs chroniques."

1347 BRIET *et* CERFBEIR. Tribulations d'un Esculape, Vaudeville. Small 8vo, sewed, uncut. Paris, 1886

THEATRICAL PORTRAITS—A RARE VOLUME.

1348 BRITISH THEATRICAL GALLERY, with Biographical Notices by D. TERRY. *Steel portraits.* Large 4to, half morocco gilt, cloth sides (rubbed and some plates foxed slightly). London, 1825

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1411 GOMBAULD (Jean Ogier de).— | Les | Epigrammes | de | GOMBAVLD. | Divisées en Trois Livres. | *Vignette printer's mark on title.* Minimo. Bound by N. TRIPON in red morocco, dentelle gold inside borders, gilt edges. Paris, *Avgvstin Covrbé*, 1657

VERY RARE and ORIGINAL EDITION of the most sought after of the works of Gombauld, who was one of the founders of the French Academy. This poet was made by Richelieu, although a Huguenot, one of the gentlemen of the bedchamber to the King. Previously he had been in great favor with Marie de Medicis. Boileau quotes his beautiful sonnets, which that dramatist said had a great success.

1412 GOETHE (J. W. von). Faust—Première Partie—Preface et Traduction de H. BLAZE DE BURY. *Illustrated with eleven beautiful etchings by* LALAUZE *and with numerous other illustrations after* WOGEL *and* SCOTT. Thick large 4to, sewed, uncut. Paris, *Quantin*, 1880

The above charmingly printed and handsomely illustrated volume shows that it was left for French genius to do honor to the brain of the greatest of German poets.

In Faust, Goethe has embodied the results of his mature and infinitely varied experience, with his ripest, richest and profoundest thoughts; the whole being wrought out with admirable skill, and everywhere illumined, so to speak, with passages of the most exquisite poetry, touching in turn every chord of the human heart.

1413 GRAY (Thomas). An Elegy Written in a Country Churchyard—The Artist's Edition. *Numerous fine illustrations by* SWAIN GIFFORD, BOLTON JONES, F. S. CHURCH, WALTER SHIRLAW, *etc., etc.* 4to, fresh illuminated cloth, gilt edges. Phila., 1883

1414 GREENE (Robert). DRAMATIC WORKS, to which are added his Poems, with some Account of the Author, and

Notes by the REV. ALEXANDER DYCE. 2 vols. small 8vo, half morocco, marbled edges.
London, *W. Pickering*, 1831

VERY SCARCE, and a good copy. Only 250 copies printed and by C. Whittingham.

Allibone says—"Greene was a boon companion with the dissipated wits of the day, deserted a lovely wife, lived a profligate life, occasionally chequered with partial repentance, and died of a surfeit of pickled herrings and Rhenish wine," but adds—"as an author, Greene's merits are undoubtedly considerable, and it is greatly to be regretted that he was not always in the moral vein, which presents so striking a contrast to his loose habits."

1415 HALL (S. C.). Book of British Ballads. *Illustrated by several hundred beautiful woodcut engravings on every page by the first Artists.* Morocco gilt, beveled sides, gilt edges, by RAMAGE. London, *n. d.*

Early edition, and scarce. It is scarcely possible to imagine a more attractive volume. The decorations are of the very highest class from designs by Creswick, Gilbert, Franklin, Corbould, etc.

1416 HEILPRIN (Michael). The Historical Poetry of the Ancient Hebrews, Translated and Critically Examined. 2 vols. small 8vo, fresh cloth. N. Y., 1879–80

1417 HENNIQUE (Léon). Les Hauts Faits de M. DE POUTHAU. *Illustrated with plates by* SALMON *after* BENJ. CONSTANT, GERVEX, INGOMAR, *etc.* 8vo, half sage morocco gilt, top edge gilt, others uncut. Paris, 1880

A Parody of the Romantic School of Literature. "J'ai voulu montrer de l'imagination, combattre et 'blaguer' une ecole avec son vernis et la pointe émoussée de ses propres armes, demontrer que son genre de sublime, n'a rien à voir dans le fait de l'ame telle qu'elle est, que son grotesque ne peut jouer le rôle de la tête humaine."—*Author's preface.*

1418 HERVILLY (Ernest d'). Comédies, *i. e.*, MOLIERE en Prison et Prisonnier du Chatelet; Bigoudis; Mal aux Cheveux. 3 pieces. Small 8vo, sewed, uncut.
Paris, 1885–86

LARGE PAPER COPY OF HOMER—PRINTED BY DIDOT AND CHARMINGLY ILLUSTRATED.

1419 HOMER. — Œuvres Complètes d'HOMERE, Traduction Nouvelle Dédiée au Roi; avec des Notes Littérales, Historiques et Géographiques, suivies des Imitations des Poetes Anciens et Modernes par M. GIN, Conseiller au Grand Conseil. *Beautiful plates.* 4 vols. large 4to, half calf, gilt (Vol. I. stained somewhat).
Paris, *de l'imprimerie de Didot l'aine*, 1786–88

LARGE PAPER and VERY RARE. With exquisite plates designed by Marillier, and engraved by Ponce, Dambrun, Delignon, Criere, De Ghendt, Lingée, Patas, Pelicier and De Launay le jeune.

1420 HOMER.—L'Iliade et L'Odyssée d'HOMÈRE, Traduction Nouvelle, précédée de Reflexions sur HOMÈRE et Suivie de Remarques par M. BITAUBÉ. *Portraits of* HOMER *and* BITAUBÉ, *the last named by* ST. AUBIN *after* COCHIN. Together 6 vols. Small 8vo, fine old red morocco, extra gilt inside gold borders, edges gilt. Paris, 1780–85

RARE, with the folding plate of the "Shield of Achilles" by N. Vleughels.

1421 HOUSSAYE (Arsène). La Comédie Française, 1680–1880. *Numerous portraits, photogravures on* INDIA *of* MOLIÈRE, *the members of the Comédie Française, also numerous other full page illustrations and many in the text.* Square folio, half green morocco, gilt. Paris, 1880

VICTOR HUGO'S WORKS—SOME ORIGINAL OR LIMITED EDITIONS—AND OTHERS SPLENDIDLY BOUND BY AMAND AND MARIUS-MICHEL.

1422 HUGO (Victor). Odes et Ballades—Cinquième Edition. *Illustrated with portrait of* VICTOR HUGO ON INDIA PAPER *and vignettes on titles.* 2 vols. 8vo, elegantly bound by MARIUS-MICHEL in crushed red levant morocco extra gilt, rounded corners, inside gold borders, edges gilt, many of which are "témoins," covers bound in. Paris, *Hector Bossange*, 1828

LARGE PAPER and MAGNIFICENT COPY of the "Odes and Ballads of Victor Hugo," with almost entirely uncut edges, although gilt, and superbly bound by Marius-Michel, of whose reliure it is a grand example.

1423 HUGO. Les Quatre Vents de l'Esprit—le Livre Satirique, le Livre Dramatique, le Livre Lyrique, le Livre Epique. 2 vols. bound in three-quarters crushed red levant morocco, top edges gilt, others uncut, with the covers bound in. Paris, 1881

ORIGINAL EDITION. Thick paper copy, printed by Quantin.

1424 HUGO. Ruy Blas, Drame en Cinq Actes en Vers. Nouvelle Edition. *Etched front. by* MORIN. Large 8vo, half crushed brown levant morocco, top edge gilt. Paris, 1872

LARGE PAPER and VERY RARE. No. 12 of a limited edition of 25 copies on China paper.

1425 [HUGO.] WILLIAM SHAKESPEARE. Thick 8vo, roan gilt, marbled edges (binding rubbed). Paris, 1864

The rare original edition omitted, because unknown, by Pallain in his Hugo bibliography.

1426 HUGO. TORQUEMADA, Drame. 4to, bound by AMAND of Paris in crushed red levant morocco, top edge gilt, other uncut, covers bound in. Paris, 1882

LARGE PAPER, No. 26 of a limited edition of 30 numbered copies only, and on Holland paper.

1427 [HUGO.] Le Christ au Vatican. *Etched front.* Small 8vo, half cloth, uncut, with the covers bound in.
Brussels, *Henry Kistemaechers, n. d.*

"EDITION DÉFINITIVE." This—"edition de bibliophile" was limited to 300 copies—"et ne sera pas réimprimée." It is printed on Holland paper and is decorated with red borders, occasionally rubricated, and on a violet ornamental ground. There are fleurons. There were three printings—black, red and violet.

This irreligious poem has been authoritatively attributed to Victor Hugo, and was during his lifetime, notwithstanding his denials. It is still believed to be his.

1428 HUGO. La Pitié Supreme. Small 8vo, boards, uncut.
ORIGINAL EDITION. Paris, 1879

1429 HUGO. L'Archipel de Manche. Large 8vo, sewed, uncut.
Paris, 1883

ORIGINAL EDITION and on thick paper.

1430 HUGO. Littérature et Philosophie Mêlées, 1819–34. 2 vols. small 8vo, sewed, uncut. Brussels, 1834

ORIGINAL EDITION, with broad, uncut margins.

1431 HUGO. Théatre en Liberté. Thick large 8vo, sewed, uncut. Paris, 1886

Published at seven and a half francs.

1432 HUGO.—VICTOR HUGO, ses Portraits et ses changes catalogues par AGLAUS BOUVENNE. 3 *etched portraits of* HUGO. Small 8vo, half morocco, top edge gilt, others uncut. Paris, 1879

No. 156 on "papier vergé" of a limited edition of 340 numbered copies in all.

1433 HUGO.—VICTOR HUGO par PAUL DE SAINT VICTOR. Thick 8vo, sewed, uncut. Paris, 1885

With preface by the editors, Paul Lacroix and Alidor Delzant.

1433* HUGO.—SWINBURNE (Algernon Charles). VICTOR HUGO. 12mo, cloth. N. Y., 1886

1434 HUGO.—ASSELINE (Alfred). VICTOR HUGO Intime—Mémoires, Correspondances, Documents Inédits. Small 4to, rough edges. Paris, 1885

LIMITED EDITION printed on Holland paper.

1435 [HUGO.]—Harnali ou la Contrainte par Cor, Parodie en Cinq Tableaux, et en Vers par M. AUGUSTE DE LAUZANNE. Small 8vo. Paris, 1830

VERY RARE. This is the best of the parodies of "Hernani." The above was represented for the first time at the Vaudeville Theatre at Paris on May 23, 1830.

1436 HUGO.—Lettre a M. VICTOR HUGO, suivi d'un Projet de Charte Romantique. Small 8vo, sewed. Paris, 1830

RARE. The title is printed with the cut of "Orpheus" turned upside down.

1437 HUGO.—DAVAL (Alexandre, *French Academician*). De la Littérature Dramatique—Lettre à M. VICTOR HUGO. 8vo, sewed, uncut. Paris, 1833

1438 HUGOT (Eugène). Histoire Littéraire, Critique et Anecdotique du Theatre du Palais Royal, 1784–1884. Small 8vo, paper, uncut. Paris, 1886

1439 INGLIS (Henry D.). The New Gil Blas, or Pedro of Peñaflor. 2 vols. small 8vo, calf extra gilt, inside gilt tooled borders, marbled edges. London, *Longmans*, 1833

RARE. Dedicated to the spirit of "Querubine de la Ronda," the injured and immortal author of "Gil Blas."

"Those who want a few hours pleasant reading are not likely to meet with a book more to their taste."—*London Athenæum.*

1440 JAMESON (Anna M.). Characteristics of Women [SHAKESPEARE'S Heroines]. *Illustrations by* JOHN GILBERT. 12mo, cloth. London, *n. d.*

WHATMAN PAPER COPY OF KEATS—ONLY 30 PRINTED.

1441 KEATS (John). Poetical and Miscellaneous Works, edited by HARRY BUXTON FORMAN, including Poems and Letters not before published, with full indexes of subjects and first lines. *With illustrations and portraits.* 4 vols. 8vo, vellum cloth gilt, rough edges.
London, *printed for private distribution*, 1883

EDITION-DE-LUXE, printed on Whatman paper, at the Chiswick Press, with portraits on India paper. Only 30 copies so executed. This fine edition of Keats's works is published in the same handsome style as that of Shelley's, edited by Mr. Forman, which has now become the standard edition of that poet's writings. Copies are priced about £10 10s. in the English catalogues.

1442 KEATS. The Letters and Poems of JOHN KEATS, reprinted from the edition edited by LORD HOUGHTON, with Memoir by JOHN GILMER SPEED; and Letters, many of which have never before been published. *With illustrations.* 3 vols. 8vo, boards, rough edges. N. Y., 1883

No. 143 of limited edition, printed from type, by De Vinne. Only 350 copies so printed, each numbered and signed, as follows: 4 copies on vellum; 12 copies on China paper; 55 copies on Whatman paper; 275 copies on Holland paper.

"The work is in three volumes, of which one is devoted to the Letters, and two to the Poems. The volume of letters has been prepared by the grand-nephew of the poet, John Gilmer Speed, Esq., and contain, in addition to those hitherto published, a number written by Keats to his brother George, in the United States. These were, to a considerable extent, memoranda of his daily doings, jotted down from time to time, so as to be ready for any chance vessel that might be sailing, and are full of most interesting references to his friends, as well as expressions of his own feelings and aims, such as would only be made to those most closely related to him. None of these American letters have ever been published complete and unaltered, and many of them now appear in print for the first time. An introduction to the poems has also been written by Mr. Speed. The text of the poems is that prepared by Lord Houghton, whose notes

have been retained. The volumes contain portraits of the three brothers, John, George and Tom, reproduced in color from the originals in oil by Severn. In addition to the three portraits mentioned, there is an etching of the poet's grave, by Sabin; a fac-simile of the original draft of one of the author's smaller poems, showing his erasures and emendations; the silhouette of Fanny Brawne, the head of Keats drawn by Severn in his last illness, the drawing from life by Severn, and a reproduction of the life-mask by Hayden."—*New York Critic.*

1442* LA BRUYERE (J. de). La Comédie de, par EDOUARD FOURNIER. *Rubricated titles.* 2 vols. small 8vo, sewed, uncut. Paris, 1872

1443 LAMARTINE (Alphonse de). Recueillements Poétiques. Small 8vo, mottled sheep gilt, marbled edges. Paris, 1839
"EDITION ORIGINALE."

1444 LANDAIS (N.) *et* BARRÉ (L.). Dictionnaire des Rimes Françaises. *Front.* Minimo. Paris, 1877

1445 LAPRADE (Victor de). Odes et Poemes. Small 8vo, sewed, uncut. Paris, 1844

ORIGINAL EDITION. Presentation copy, with MS. inscription and author's signature.

1446 LARCOM (Lucy). Landscape in American Poetry. *Illustrations on wood from drawings by* J. APPLETON BROWN. 4to, fresh cloth gilt, edges gilt. N. Y., 1879

The wood engravers represented in this volume are Anthon, Linton, Harley, Lauderbach, Bobbett and Andrews.

LARGE PAPER COPY OF THE ABBE DE LA RUE'S GRAND WORK ON THE TROUBADOURS.

1447 LA RUE (Gervaise de, *L'Abbé*). Essais Historiques sur les Bardes, les Jongleurs et les Trouvères Normands et Anglo-Normands, suivis de Pièces de MALHERBE, qu'on ne Trouve dans aucune edition de ses Œuvres. 3 vols. large 8vo, half turkey morocco extra gilt, top edges gilt, others uncut (foxed slightly). Caen, 1834

LARGE PAPER, printed on thick paper and very rare. The Abbé de la Rue, a native of Caen, died a year after the above volumes were published. He exiled himself to England, refusing to swear to the civil constitution of the French clergy. He was made a member of the Royal Society of Antiquarians and actively engaged himself at the British Museum Library and elsewhere in the discovery of the early poetic romances of the Bards, Troubadours, etc. Nearly all comprised in his very valuable work were previously unknown. On his return to France he continued his work in the libraries of Paris.

"Le système de Raynouard sur l'idiome provençal, source des langues de l'Europe occidentale, y est combattu, avec beaucoup de précision et de savoir." —VAPÉREAU.

1448 LEONARD (N. G.). Poesies Pastorales. *Engraved title by* DE GHENDT *after* MARILLIER. 8vo, old calf, gilt (a few pp. foxed). Geneva *and* Paris, 1771

RARE. This volume includes not only the "Poésies Pastorales," but Leonard's "Voix de la Nature," "Lettres de Sainville et de Sophie," and other prose and poetical pieces.

The Creole poet Leonard was a native of Guadeloupe, was born in 1744, and died in 1793. He is claimed to have been the best idyllic writer of France in the eighteenth century.

1449 LE ROUX DE LINCY. Recueil de Chants Historiques Français depuis le XIIe jusqu'au XVIIIe Siècle avec des Notices. 2 vols. small 8vo, sewed, uncut. Paris, 1841–42

1450 LHEUREUX *et* GALIPAUX. Divorce et Dynamite. Small 8vo, sewed, uncut. Paris, 1885

THE RIVERSIDE EDITION OF LONGFELLOW.

1451 LONGFELLOW (Henry Wadsworth). Works, *i. e.:*

I. LONGFELLOW. Poetical Works, with Bibliographical and Critical Notices. *Portraits and fac-simile.* 6 vols.

II. LONGFELLOW. Prose Works. 2 vols.

III. DANTE ALIGHIERI. Divine Comedy, translated by LONGFELLOW. *Portrait.* 3 vols.

TOGETHER 11 vols. Small 8vo, fresh half crushed levant morocco, top edges gilt, others uncut, by R. W. SMITH. Boston, *Riverside Press*, 1886

This edition of Longfellow includes all the prose and poetry which the author admitted into the latest editions of his works, together with those pieces which have appeared since his death, with the sanction of his representatives. The text is the last revised by the author, and was printed with scrupulous care. The order of the writings is chronological in its main lines.

LARGE PAPER EDITION OF LONGFELLOW.

1453 LONGFELLOW. Another copy. *With the portraits on* INDIA PAPER. 11 vols. 8vo, boards, totally uncut. Cambridge, *Riverside Press*, 1886

LARGE PAPER, No. 346 of a limited edition of 500 copies printed on ribbed paper.

1454 LONGFELLOW. Twenty Poems. *Illustrated by his son*, E. W. LONGFELLOW. 4to, fresh cloth, gilt edges (a few pages slightly injured). Boston, 1884

1455 LONGFELLOW. The Skeleton in Armor. *With tinted borders and illustrations by* M. A. HALLOCK, L. S. ISPEN *and* E. A. ABBEY. Small 4to, fresh cloth, gilt edges. Boston, 1877

1456 LONGFELLOW.—MICHAEL ANGELO, a Dramatic Poem. *Illustrated by* W. SHIRLAW, F. D. MILLET, W. H GIBSON, *etc., etc.* Small folio, fresh cloth gilt, edges gilt, Japanese style. Boston, *Riverside Press*, 1884

"Michel piu che mortal, angel divino."—ARIOSTO.

1457 LONGFELLOW. Biography, Anecdote, Letters and Criticism of, by W. SLOANE KENNEDY. *Portrait and illustrations.* 8vo, fresh illuminated cloth, beveled sides. Cambridge, *Moses King*, 1882

PRESENTATION COPY to Mr. Pene du Bois from the publisher.

LARGE PAPER COPY OF NICHOLAS ROWE'S TRANSLATION OF LUCAN.

1458 LUCAN. Pharsalia, Translated into English Verse, by NICHOLAS ROWE, Esq., Servant to His Majesty. *Handsome frontispiece and numerous vignettes by* CHERON, *also map.* Large folio, fine old red morocco elegant, gilt inside borders and gold edges.
London, *Jacob Tonson, at Shakespear's-Head,* 1718

LARGE PAPER. "One of the best of the modern translations of the classics. Though sometimes diffuse and paraphrastical, it is in general faithful in the sense of the original; the language is animated, the verse correct and melodious. According to the *Quarterly Reviewers*—'Rowe undertook his translation more in the spirit of party than in poetry, and the best portions of it are those which are least worthy of attention in the original.'"—LOWNDES.

1459 LUCAS (Hippolyte, *critic of Paris "Debats"*). Curiosités Dramatiques et Littéraires, avec une Notice sur l'Auteur. Small 8vo, half calf, gilt (foxed). Paris, 1855

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RARE. A fine piece of binding of the genre Du Seuil. It was printed on "papier vélin" by Coustelier who used the mark of the Elzevirs, "an old man under an olive tree, on which is the motto 'Non Solus.'"

1461 LYTTON (Lord, "*Owen Meredith*"). Glenaveril; or, The Metamorphoses, a Poem. 12mo, fresh cloth. N. Y., 1885

1462 MCCAY (Ringgold). An Exile from Poland. Small 8vo, cloth, gilt. N. Y., 1877

With autograph inscription on fly-leaf. "Mr. Henri Du Bois from his friend the author."

1463 MATTHEWS (J. Brander). The Theatres of Paris. *Portraits and illustrations after* MADRAZO, DURAN, GAUCHEREL, SARAH BERNHARDT *and others.* Small 8vo, fresh half red calf gilt, top edge gilt, others uncut.
London, *Sampson Low & Co.,* 1880

Presentation copy to Mr. Pene du Bois with the author's inserted book-plate.

1464 MATTHEWS. French Dramatists of the 19th Century. Small 8vo, fresh half green calf gilt, top edge gilt, others uncut. London, *Remington & Co.,* 1882

PRESENTATION COPY from the author to his friend Mr. Pene du Bois and with his inserted book-plate.

1465 MATTHEWS *and* HUTTON. **Actors and Actresses of Great Britain and the United States from the Days of DAVID GARRICK to the Present Time. Vols. 1 and 2. Small 8vo, fresh illuminated cloth, top edges gilt.**

N. Y., 1886

Vol. 1, "Garrick and his Contemporaries": Vol. 2, "The Kembles and their Contemporaries."

THE LIMITED CHISWICK PRESS AND BEST EDITION OF MARLOWE.

1466 MARLOWE (Christopher). Dramatic Works, with Notes, and some Account of his Life and Writings, by the REV. ALEXANDER DYCE. 3 vols. small 8vo, half morocco, cloth sides, top edges gilt, others uncut.

London, *William Pickering*, 1850

BEST EDITION. Only 250 copies printed at the Chiswick Press. Very scarce.

This edition is not a reprint of that of 1826, which abounds in the grossest errors, but is an entirely new text formed from a collation of the early editions.

Marlowe was the only dramatic poet who obtained any degree of celebrity previous to the appearance of Shakespeare.

FINE EXAMPLE OF LE GASCON BINDING ON A RARE VOLUME.

1467 MAROT *and* BEZA.—Les Pseaumes de DAVID Mis en Rime Françoise par CLEMENT MAROT et THEODORE DE BEZE, Prières Ecclesiastiques. *Music.* Minimo, old morocco elegant, gilt edges.

Charenton *and* Paris, *Antoine Cellier*, 1691

VERY RARE. A fine example of the style of the binding of Le Gascon. The tooling is *pointillé* of the best kind, and the sides and back are one mass of gilding.

This is the remarkable translation of the Psalms by Clement Marot, which caused that great French poet to be declared a heretic by the Sorbonne. He was the favorite of Marguerite de Valois, sister of Francis the First, but that monarch had him imprisoned on account of his writings and Huguenot tendencies. His life, full of curious incidents, reads more like a romance than stern reality.

LARGE PAPER COPY OF MASSINGER—PRINTED BY BULMER.

1468 MASSINGER (Philip). DRAMATIC WORKS, with Notes, Critical and Explanatory. By W. GIFFORD. *Portrait.* 4 vols. large 8vo, russia extra gilt, edges gilt and contents lettered.

London, *Bulmer*, 1813

LARGE PAPER copy, extremely scarce. Second and best edition. The edges of this copy are nearly uncut, many being left rough. Some of the bindings are broken at the hinges—and part of one back is off.

A more perfect edition of an old poet than this was never issued from the press.

"An author who delights and never satiates."—DRAPER.

"Massinger, as a tragic writer, appears to me second only to Shakspeare; in the higher comedy I can hardly think him inferior to Jonson."—HALLAM.

GUIZOT'S COPY OF "LA JAQUERIE."

1469 [MERIMÉE (Prosper).] La Jaquerie, Scènes Féodales suivies de la Famille de Carvajal, Drame par l'Auteur du Théatre de Clara Gazul. 8vo, half calf. Paris, 1828

VERY RARE, ORIGINAL EDITION, and in splendid condition. From the library of Guizot, and with his heraldic library stamp on the half-title.

LARGE PAPER COPY OF MIDDLETON'S DRAMATIC WORKS, BOUND BY RIVIERE.

1470 MIDDLETON (Thomas, *contemporary of* SHAKESPEARE). DRAMATIC and other Works, now first Collected. With some account of the author and Notes by REV. ALEXANDER DYCE. *Portrait on India paper and frontispiece.* 5 vols. 8vo, elegantly bound in polished calf extra, gold inside borders and gilt edges by RIVIÈRE.
London, *Edward Lumley*, 1840

LARGE PAPER. VERY RARE. Less than thirty copies were privately printed, Lumley says but twenty-five.

"Pre-eminently beautiful, many portions only inferior to Shakespeare. Hitherto almost inaccessible from their rarity; averaging from £20 to £30 a play."

1471 MIDDLETON. Another copy of the same. *With portrait on* INDIA PAPER *and front.* 5 vols. small 8vo, boards, uncut. London, *Edward Lumley*, 1840

"Middleton, a very voluminous writer, lived in the time of K. Charles 1st and is supposed to have died after the publication of the Pageant for 1626."—LOWNDES.

1472 MILLEVOYE (Charles). Œuvres de, Edition Publiée avec des Pièces Nouvelles et des Variantes par "P. L. JACOB, BIBLIOPHILE." *With portrait, fac-simile and etchings by* AD. LALAUZE, *illustrative of the author's poetical works.* 3 vols. small 8vo. Bound in fresh half crushed brown levant morocco, top edges gilt, others uncut.
Paris, *Quantin*, 1880

CHARMING EDITION printed on "papier vergé."

Lamartine called Millevoye his younger brother and Charles Nodier wrote:—"Venu dans un temps difficile pour les hommes d'Etat, Millevoye parut romantique parmi les classiques, et classique parmi les romantiques . . . Les uns pretendent qu'il n'a point tout osé; les autres qu'il n'a point tout bravé. Je crois que l'on citera ses ouvrages comme le point d'interjection entre les deux Écoles pretes à se confondre."

Paul Lacroix's edition, with Ch. Louandre's biography, is one long eulogy of Millevoye.

THE VERY RARE ELZEVIR MOLIERE.

1473 MOLIÈRE (J. B. Poquelin de). Les Œuvres de MONSIEUR MOLIÈRE—Edition Nouvelle. *With engraved front.* 6 vols. minimo, vellum, by J. POUILLET.
Amsterdam, *Jacques et Guillaume Le Jeune*, 1683–89

VERY RARE. A copy of what is known as one of the Elzevir editions of Molière and following the text of the 1675 Amsterdam edition of Jacques le

Jeune in 5 vols., with the addition of—"Les Œuvres Posthumes" printed in 1689. All the volumes of this set, which is only illustrated with an engraved title to volume one, bear the imprint of Jacques le Jeune, with the exception of the "Posthumous Works," printed by Guillaume le Jeune.

There are many false titles throughout and to the separate plays, each of which are separately paginated without any reference to the remainder of the volume. Some of the dates on these false titles are different to and earlier than those on the general titles. All these particular titles state—"suivant la Copie imprimée a Paris."

The Elzevir Molière is one of the rarest and most valuable of the editions of the works of the greatest French Dramatic Poet.

"Many persons declare that his Comedies surpass or equal the most beautiful pieces of that kind written by the Ancient Greeks and Romans."—BAYLE.

LARGE PAPER MOLIERE—VAN LAUN'S TRANSLATION—WITH LALAUZE'S ETCHINGS.

1474 MOLIÈRE (J. B. Poquelin). Complete Dramatic Works of, translated and edited by HENRY VAN LAUN, with Memoir, Introductions, and Appendices, wherein are given the passages borrowed or adapted from MOLIÈRE by English Dramatists, with Explanatory Notes. *Fine portrait and etchings on* INDIA PAPER, *executed specially for this edition by* LALAUZE. 6 vols. large 8vo. boards, totally uncut. Edinburgh, 1875–76

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1500 PLAYBILL of the Gilbert Dramatic Association, edited by H. PENE DU BOIS and L. J. HUKING, JR. Vol. 5. Nos. 1 to 6 inclusive (all published). Large 8vo. Brooklyn, 1885–86

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" The style and imagery of Bourdaloue seem to rush upon us with the force of a mountain torrent; he is the Demosthenes of French divines; but it cannot be denied that his *art* is too apparent; and that all the subordinate parts of his composition seem to be purposely *kept down*, in order to sharpen the force of his logic, and to aggravate the terror of his invective. In the higher departments of sermon composition, he is, doubtless, without a rival; our Horsley seems to have had much in common with that eminent divine, as, in the deeper scenes of Christ's sufferings, and in the delineation of the day of judgment, there was much about both these preachers which exhibited all the sublimity of which such subjects are capable."—DIBDIN.

1596 BROCKHAUS'S Conversations-Lexikon. Allgemeine Deutsche Real-Encyklopædie Zwolfte Ungearbeitete, Verberserte und Vermehrte Auflage. 15 vols. thick large 8vo, half morocco gilt, cloth sides. Leipzig, 1875-79

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This most comprehensive work contains not only the ordinary geographical details, but also much previously unpublished information that the author has collected during extensive journeys and voyages. He was assisted by many experienced travelers and correspondents, whose descriptions of the regions of which they were personally acquainted form not only a thoroughly readable work, but a most valuable one of reference for the student, the man of business and the investor.

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1600 BUNNER (H. C.). The Midge. Small 8vo, fresh cloth. N. Y., 1886

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1601 BUNYAN (John). The Pilgrim's Progress from this World to that which is to Come delivered under the Similitude of a Dream wherein is discovered the Manner of his Setting-out, his Dangerous Journey, and Safe Arrival at the Desired Country. *Vignette on title on*

INDIA PAPER *by* C. H. JEENS *after* HOLMAN HUNT. Small 8vo, fresh Cambridge calf gilt, inside dentelle gold borders, edges gilt by R. W. SMITH (a few pages slightly damaged). Cambridge, England, *University Press*, 1862

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1603 CABLE (George W.). The Creoles of Louisiana. *Map and numerous fine woodcuts.* Small 4to, fresh cloth, gilt. N. Y., 1884

1604 CADART (A.). Catalogue Complet d'Eaux-Fortes Originals, 1873, '74, '76, and 1878. *Illustrated with portrait of* CADART *and* 23 *original etchings by* APPIAN, RIBOT, LALANNE, MARTIAL, VEYRASSET, LALAUZE, FEYEN-PERRIN, *etc.* 4 pieces, small 8vo, paper. Paris, 1873–78

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Utrecht, 1652

RARE, first edition and with the Greek and Latin text in parallel columns. With the heraldic book-plate of the Syston Park Library inserted. Brunet only mentions the 1670 Paris edition of this valuable volume on the two above-named Byzantine Emperors.

1616 CLUVER (Philip). Introdvctionis in Vniversam Geographiam, Tabulis æneis, *illustrati Accessit* P. BERTII. Minimo, vellum. Amsterdam, *Apud Henr. Wetstenium*, 1686

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The work has neither publisher's nor printer's name and was privately printed. The above was the Osterley Park copy and has the heraldic book-plate of the Earl of Jersey.

1629* CROSS.—GEORGE ELIOT'S Life as Related in Her Letters and Journals, Arranged and Edited by her Husband J. W. CROSS. *Portraits on* INDIA PAPER *and views.* 3 vols., small 8vo, cloth, uncut. Edinburgh, 1885

1630 CRUIKSHANK.—ANSTEY (Christopher). The New Bath Guide, or Memoirs of the B-N-R-D Family, in a Series of Poetical Epistles. A New Edition with a Biographical and Topographical Preface and Anecdotal Annotations by JOHN BRITTON. *Front. and engraved title by* S. WILLIAMS, *and* 5 *spirited etchings by* GEORGE CRUIKSHANK. Small 8vo, original cloth, totally uncut. London, 1830

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1663 FOU DE PALERME Nouvelle Sicilienne, par M. * * *, Louisianais. Small 4to, sewed. New Orleans, 1873

1664 FOURNIER (Edouard). Histoire des Enseignes de Paris revue et publiée par LE BIBLIOPHILE JACOB, avec un Appendice par J. COUSIN, Bibliothecaire de la Ville de Paris. *With frontispiece by* L. E. FOURNIER, 84 *designs on wood and a* 15*th century plan of Paris.* Thick small 8vo, sewed, uncut. Paris, 1884

UNIQUE COPY with inserted autograph letter from Fournier to Auguste Aubry, the publisher.

1665 FOURNIER. Enigmes des Rues de Paris. Small 8vo, sewed, uncut. Paris, 1860

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BAQUOY (Jean Charles, Born 1721 and Died 1777).

1900 "THE DEATH OF ADONIS," after POUSSIN.

BARRY (Auguste, Born 1836 and Died 1886).

1900* "DOMINIE SAMPSON."

PROOF ON JAPAN PAPER, SLIGHTLY UNFINISHED. Auguste Barry was of French extraction and inherited the artistic tastes of his race. Bred a marble-cutter, he followed that occupation for many years, when the almost general use of granite for monumental inscriptions compelled him to seek some other means of livelihood. He turned his attention to etching, which he practised for some fourteen years before his death. Possessed of but little originality, he developed a marvelous aptitude for reproducing the work of others. Some of his copies of Seymour-Haden, Cruikshank, Worlidge, etc., are marvels of painstaking care and accuracy. He was a most industrious worker, producing from first to last some eight to nine hundred plates.

BARRY.

1901 "ONLY FOR FRIENDS," after LOSSOW.

PROOF ON JAPAN PAPER.

BARRY.

1901* "CUPID AND VENUS," after LOSSOW.

PROOF ON JAPAN PAPER.

BARRY.

1902 "ROGER PAYNE, THE FAMOUS LONDON BOOKBINDER."

WORKING PROOF ON INDIA PAPER, SLIGHTLY UNFINISHED.

BARTOLONII.

1903 "THE LOVE LETTER," after BUNBURY.

FINE OLD IMPRESSION, ENGRAVED IN STIPPLE AFTER THE MANNER OF BARTOLOZZI.

BARTOLOZZI (Francesco, Born 1727 and Died 1815).

1904 "CUPID CROWNING A YOUNG GIRL WITH FLOWERS," after GUERCINO.

THIS AND THE LOTS FOLLOWING BY BARTOLOZZI, ARE ALL FINE OLD IMPRESSIONS. Ebony frame.

"Bartolozzi's engravings have literally had their ups and downs: first ascending to the drawing-room, later climbing to the bed-room, and eventually to the attic or lumber-room, where they remained half or perhaps wholly forgotten, until a revival of the taste for his fine work brought them down by the same stages to the drawing-room and boudoir. That they never again will be 'skyed' is tolerably certain."—TUER.

BARTOLOZZI.

1905 "MOTHER AND CHILD," after PEREGRINI.

BARTOLOZZI.

1906 "CHILDREN AT PLAY," after GUERCINO.

BARTOLOZZI.

1907 "THE HOLY FAMILY," after GUERCINO.

BARTOLOZZI.

1908 "BANDITS," after GUERCINO. (2)

BARTOLOZZI.

1909 "A SACRIFICE," after GUERCINO.

BARTOLOZZI.

1910 "A WARRIOR," after GUERCINO.

BASTIEN-LEPAGE (Jules).

1911 "REAPERS AT DAMVILLERS, DEPARTMENT OF THE MEUSE."

ORIGINAL ETCHING BY THE FAMOUS PUPIL OF CABANEL. PROOF ON INDIA PAPER.

BASTIEN-LEPAGE.

1912 "THE RETURN FROM THE FIELDS."

ORIGINAL PAINTER'S ETCHING. PROOF BEFORE LETTERS ON JAPANESE PAPER. Gold frame.

BAUDET (Etienne, Born 1636 and Died 1711).

1913 "THE TRIBUTE MONEY," after VALENTINE.

BAUDOUIN (Pierre Antoine, Born 1723 and Died 1769).

1914 "THE TOILET."

CURIOUS AND RARE EIGHTEENTH CENTURY STIPPLE ENGRAVING. PRINTED IN COLORS. White and gold frame.

BAUDRAN.

1915 "THE GATE OF HEAVEN"; "THE ANGEL OF HOPE"; "THE STAR OF THE MORNING"; and "THE ANGEL OF CONSOLATION," after CLAUDE JACQUAND. (4)

PROOFS ON INDIA PAPER.

BEAUVARLET (Jacques Firmin, Born 1731 and Died 1797).

1916 "EDME BOUCHARDON, SCULPTOR TO THE KING," after DROUAIS.

FINE. ENGRAVED BY THE ARTIST FOR HIS RECEPTION PIECE AT THE ACADEMY, IN 1776.

BEAUVARLET.

1917 "THE FOX DISTURBED," after OUDRAY; "A DAY'S SPORT," after HUET. (2)

A pair of fine sporting subjects by this excellent engraver. Brilliant old impressions, neatly framed.

BEGA (Cornelis Pietersz, Born 1620 and Died 1664).

1918 "PEASANT WOMAN GOING TO MARKET."

ORIGINAL ETCHING BY THIS MASTER. BARTSCH 18.

BEHAM (Hans Sebald, Born 1500 and Died 1549).

1919 "PACIENTIA."

This is a brilliant impression, and a fine original specimen, neatly framed, of the famous "Little Master." It is dated 1540, and inscribed "Sebaldus Beham Pictor Norcus Faciebat." Dr. Adolf Rosenberg, in his able Essay on the German Little Masters, says:—"As a draughtsman he (Beham) stands at the head of all the imitators of his model and teacher, the great Durer, whilst as a copper-plate engraver he even surpasses him in the tenderness and delicacy of his technical treatment, as well as in his artistic feeling. In the execution of form and outline he also displays a better and more delicate taste."

A fac-simile of this print will be found at the commencement of this division.

BEHAM.

1920 "A MARCH OF SOLDIERS."

RARE. A VERY LARGE WOODCUT, 57 x 12½, IN FINE PRESERVATION. THIS AND THE TWO FOLLOWING NUMBERS ARE VERY RARE. See BARTSCH.

BEHAM.

1921 "THE BATH, MANY WOMEN AND CHILDREN BATHING."

LARGE WOODCUT (ROUND). BARTSCH 83.

BEHAM.

1921* "SIX WOMEN BATHING, A MAN OBSERVING THEM THROUGH AN OPEN WINDOW."

LARGE WOODCUT. BARTSCH 80.

BEISSON (Francis Joseph Etienne, Died 1820).

1922 "VENUS" after TITIAN.

PROOF BEFORE LETTERS. Of this famous picture it is related that when Phillip II. heard that the Palace of the Prado was burned, he earnestly demanded if the Titian Venus had escaped destruction, and on being informed that it was one of the few that had been saved, he exclaimed, "Then every other loss may be supported." This print was commenced by Beisson and finished by Le Bas.

BELLOWS (Albert F.).

1923 "GOING TO CHURCH—SUNDAY MORNING."

A pencil sketch, neatly framed, by this celebrated aquarellist. "Bellows' soft river-banks, his trees trembling with light, and the quiet skies of Summer have long made his paintings loved, and they have also served to develop the taste for water-colors among us."—*London Art Journal.*

BERGHEM (Nicholas, Born 1620, Died 1683).

1924 "SHEEP AND LAMBS."

ORIGINAL ETCHING. BARTSCH NO. 42.

"The great industry of Berghem, and his accurate knowledge of cattle, give him a certain firmness and precision with the point, which are amongst the chief reasons for his reputation as an etcher."—P. G. HAMERTON.

BERNE-BELLECOUR (E.).

1925 "WILL SHE COME?"

ORIGINAL ETCHING. PROOF BEFORE LETTERS, ON INDIA PAPER.

BERVIC (Charles Clement, Born 1756 and Died 1822).

1926 "THE EDUCATION OF ACHILLES," after REGNAULT.

A fine old impression of this beautiful and celebrated print in oak frame, gilt in the grain. Bervic, the most eminent of modern French engravers, was a pupil of the famous J. G. Wille, but he early emancipated himself from that master's peculiar style. A portrait which he executed in 1783 first revealed the power which Bervic possessed of freeing himself from the influences of his early education and of rendering most fully and characteristically the varied details of his subject. This talent soon met with its due reward. In 1784 he was elected a member of the Academy. Sovereigns and nations hastened to do homage to his talents. Louis XVI. gave him the apartments in the Louvre which had been vacant since the death of the painter Lépicié. The Order of the Reunion was conferred upon him in 1813, and the Legion of Honor in 1819. Most of the academies of Europe enrolled him among their members, and he became a member of the Institute of France. He established a school of engraving, in which his constant aim was to warn his pupils against the baneful influence of servile imitation, and guide each one according to the bent of his own individual genius. Toschi and Dupont, both famous engravers, were his scholars."

BERVIC.

1927 "LOUIS XVI.," after CALLET.

A brilliant impression of this celebrated plate before the plate was broken, finely framed in oak, gilt. Robert E. Graves, of the British Museum, writes:—"The full-length portrait of Louis XVI. in his coronation robes, after the portrait by Callet at Versailles, established the reputation which Bervic had obtained by the wonderful brilliancy and softness with which he reproduced in black and white the diverse tones and textures indicated in painting by the aid of color."

Bervic was a revolutionist of an advanced type, and at one of the meetings of the "Société Populaire des Arts" he broke this plate, and tore in halves all the proofs of it which he possessed. The plate has since been repaired by Challet, and later impressions taken from it. These, however, are of no great value compared with the impression described above.

BETTELINI (Pietro, Born 1763 and Died 1828).

1928 "DAVID," after ZAMPIERI.

"Bettelini was an eminent Italian engraver. He early received instruction from Gandolphi and Bartolozzi, but in his later works he inclined more to the style of Raphael Morghen. He is particularly happy in his transcripts of light and elegant forms, and enters with much taste and spirit into the subject he copies. He does not aim at producing brilliant effects, but exercises his graver with care and delicacy, corresponding with the style of the original picture. He was held in high estimation by Thorwaldsen, who employed him to engrave some of his finest works."—BRYAN.

BETTELINI.

1929 "ST. JOHN," after DOMENICHINO.

PROOF BEFORE ALL LETTERS.

BETTELINI.

1930 "ST. SOPHIA," after DOMENICHINO.

PROOF BEFORE ALL LETTERS.

BICHARD (Gery).

1931 "THE AMATEUR ARTIST," after MEISSONIER.

BEAUTIFUL PROOF BEFORE LETTERS ON JAPAN PAPER.

BLANC (Charles).

1932 "THE CHEVALIER," after MEISSONIER.

PROOF ON INDIA PAPER. ETCHED BY CHARLES BLANC, THE CELEBRATED ART CRITIC, AND SIGNED BY HIM WITH THE NEEDLE.

BOCOURT (E.).

1933 "MIRABEAU REPLYING TO THE MARQUIS DE BREZE."

ORIGINAL ETCHING. AN ADMIRABLE SPECIMEN OF MODERN "DRY POINT." ARTIST'S PROOF ON JAPAN PAPER, SIGNED; in fine carved oak frame, with deep French mat.

This spirited etching represents the well-known incident which occurred just before the founding of the National Assembly. The occasion was the famous sitting of the "Tiers-Etat," June 23d, 1789, when the Deputies were ordered by the King to disperse. The noblesse and the majority of the clergy departed, but the commons still lingered in uncertainty, and Mirabeau began to address them on the mission with which they were intrusted by the nation. At this moment he was interrupted by the entrance of the Marquis de Breze, hat on head, representing the "divine right" of his royal master.

The King's Master of Ceremonies immediately begged permission to remind the meeting of the monarch's command. The orator turned upon him with the gaze of a lion—"Go tell your master," said he, "that we are here by the will of the people, and no power but the force of bayonets shall drive us hence." This is the moment chosen by the artist for his very graphic illustration.

BOCOURT.

1934 "JEAN-FRANÇOIS MILLET."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON INDIA PAPER. A LIFE-LIKE PORTRAIT OF THE GREAT PAINTER.

BOILIRN (E.).

1935 "THE MORNING SALUTATION."

A PROOF ON JAPAN PAPER OF AN ORIGINAL ETCHING by this artist, neatly framed. It represents a young and beautiful woman just risen from her couch, a wrapper thrown loosely around her—discovering the charms which it is intended to conceal. She is about to fondle her pet, a magnificent specimen of the parrot tribe, who appears to reciprocate the affection of his mistress.

BONNET (Louis Marin, Born 1743 and Died 1793).

1936 "HEAD OF A YOUNG GIRL," after BOUCHER.

Neatly framed—one of the rare old fac-similes of Boucher's chalk drawing, executed by Bonnet on copper with such fidelity that, take away the margin, it would be extremely difficult for even experts to tell the difference between the original and the copy.

BOSTWICK (John H.).

1937 "A BRILLIANT SUNSET."

ORIGINAL ETCHING, PROOF ON SATIN, ONE OF A FEW IMPRESSIONS ONLY IN THIS STATE.

BOUCHER (François, Born 1703 and Died 1770).

1938 "VENUS AND CUPID."

A fine fac-simile of a chalk drawing by this celebrated delineator of the nude feminine form.

BOUCHER.

1939 "A YOUNG GIRL BATHING."

Another nude study after this artist, similar to the previous lot.

BOUILLIARD (Jacques, Born 1744 and Died 1806).

1940 "DAPHNE AND APOLLO," after VANLOO.

BRILLIANT OPEN LETTER PROOF.

BOUILLIARD.

1941 "LOVE MENDING HIS BOW," after MAZZOLA.

BRACQUEMOND (Felix, Born 1833).

1942 "WILD DUCKS"

ORIGINAL ETCHING. PROOF ON JAPAN PAPER. RARE. HAMERTON writes:—"If M. Bracquemond had pursued etching regularly there can be little doubt that he would have taken a decided rank amongst the best etchers of the age. Unfortunately, however, for this particular branch of art, he accepted an engagement at Sèvres, which has since occupied all his time."

ÉMILE BERGERAT is still more enthusiastic in his praise. He says:—"He (Bracquemond) stands, by good right, as an etcher *hors ligne*, having no worthy rival except Jules Jacquemart. A proof of a plate by Bracquemond is a precious object, and sells for the highest price. The English consider them as choice titbits, and rarely allow one to escape them when sold."

BRACQUEMOND.

1943 "THE MIRROR," after CHAPLIN.

A FINE SPECIMEN OF BRACQUEMOND'S METHOD OF TREATING THE FEMALE NUDE FIGURE.

BRACQUEMOND.

1943* "CHARLES MÉRYON."

A characteristic and lifelike portrait of the unfortunate artist etched from life by his friend Bracquemond in 1853. Very scarce.

BRACQUEMOND.

1944 "A VASE WITH FLOWERS."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON HOLLAND PAPER.

BRACQUEMOND.

1945 "A YOKE OF OXEN," after DU BUISSON.

PROOF ON INDIA PAPER.

BRACQUEMOND.

1945* "JULES FLEURY-HUSSON—CALLED CHAMPFLEURY."

BRIDGMAN (C. J.).

1946 "PORTRAIT OF A YOUNG GIRL."

An exquisitely finished drawing, signed by the artist, in crimson velvet and gold frame.

BROMLEY (William, Born 1769 and Died 1842).

1947 "BOY AND TABLET," after LEONARDO DA VINCI.

Fine old impression of this beautiful specimen of pure line.

BROWN (John Lewis).

1948 "A MILITARY RECONNAISSANCE."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON INDIA PAPER.

BRUNET-DEBAINES (A.).

1949 "THE FUNERAL OF WILKIE," after J. M. W. TURNER.

A fine impression, neatly framed, of this spirited etching. It represents the well-known incident of the burial of the painter Wilkie, during the night, at sea. It has been said that Turner will live through the admirable rendering of his pictures by the clever line engravers employed by the publishers to translate them, but he has certainly, in later days, been as fortunate in the excellent etchers who have chosen his works to demonstrate their powers with the needle. Not the least of them is Brunet-Debaines, of whom Hamerton says:—"Few etchers of the modern French school have produced such uniformly good work."

BRUNET-DEBAINES.

1950 "THE CHURCH OF ST. MARY IN THE STRAND, LONDON."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON JAPAN PAPER. Cherry wood frame.

BUHOT (Félix).

1951 "BOULEVARD DE CLICHY, PARIS—NATIONAL FÊTE, JUNE 30TH."

ORIGINAL ETCHING. PROOF ON INDIA PAPER.

BURGKMAIR (Hans, Born 1473 and Died 1559).

1952 "MARRIAGE OF THE EMPEROR MAXIMILIAN."

Hans Burgkmair was the friend and fellow-laborer of Albert Durer in the service of the Emperor Maximilian I. His prints are principally, if not entirely on wood, and are designed with extraordinary spirit and fire. Indeed the endless imagination and richness of suggestion, as well as truth to the life of his time, and dramatic value to be found in his works, place him in the highest rank of the illustrative artists of the world. For a further notice of Burgkmair see No. 75 of the Pene du Bois Collection.

BURGKMAIR.

1953 "CORONATION OF THE EMPEROR MAXIMILIAN."

BURGKMAIR.

1954 "THE EMPEROR AND EMPRESS IN THE GARDEN."

BURNAND (EUGENE).

1955 "A DROVE OF OXEN AT CAMARGUE."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON INDIA PAPER.

CAFFI (Cavaliere Ippolito, Born 1814 and Died 1866).

1956 "THE SOLDIER'S PROMENADE" and "THE DEVOTEES." (2)

A pair (neatly framed) of original water-color drawings by this clever artist, who, although he painted principally architectural subjects and sea pieces, was very happy in delineations of social life. His style is much that of Gavarni at an early period in his career—a vein of quiet humor combined with artistic excellence. These two drawings are evidently from the life. The old soldier with his two comrades—a lately joined recruit, and another who has seen some service, are proceeding arm in-arm barrackward, after an evening's enjoyment, the cost of which has apparently emptied all their pockets. The three old women at church, an exquisite bit of humorous satire, insinuating that none of them feels very happy at their devotions.

CALAMATTI (Luigi, Born 1802 and Died 1869).

1957 "DANTE."

PROOF BEFORE ALL LETTERS.

CALAME (Alexandre, Born 1810 and Died 1864).

1958 "THE BIRD OF NIGHT—OWLS."

A very characteristic original study, drawn on stone by this famous artist.

CAREY (CHARLES.)

1959 "AWAITING AN AUDIENCE," after MEISSONIER.

PROOF BEFORE LETTERS ON HOLLAND PAPER.

CARS (Laurent, Born 1699 and Died 1771).

1960 "MLLE. CLAIRON AS MEDEA," after VANLOO.

This masterpiece of Vanloo's was engravedby Cars in conjunction with his pupil Beauvarlet, and the result is a magnificent specimen of old-time line engraving. The scene chosen by Vanloo is the grand one in the fifth act. Medea has just slain her children, and with dagger and torch is borne above in the dragon drawn chariot, while Jason, sword in hand, in vain attempts to stay her progress. The original plate was presented to Mlle. Clairon by the King.

CARS.

1960* "SEBASTIAN BOURDON, PAINTER TO THE KING," after RIGAUD.

CASANOVA (A.).

1961 "THE GOURMET."

ORIGINAL ETCHING. PROOF ON JAPAN PAPER. Gold frame.

CASANOVA.

1962 "A TERRIBLE TEMPTATION."

ORIGINAL ETCHING BY THIS DISTINGUISHED ARTIST.

CASANOVA.

1963 "TEACHING THE CANARY TO SING."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON JAPAN PAPER.

CASTIGLIONE (Giovanni Benedetto, Born 1616 and Died 1670).

1964 "HEAD OF A JEW."

ORIGINAL ETCHING BY THIS MASTER.

CECCHINI (Francesco).

1965 "FRESCO IN THE SALA DEL CAMBRIO AT PERUGIA," after PERUGINO.

FINE OLD IMPRESSION.

CERICA.

1966 "ITALIAN BEGGAR."

Spirited original water-color drawing by this artist, in gilt frame.

CHAMPOLLION (E.).

1967 "THE CHOICE OF A MODEL," after FORTUNY.

PROOF ON INDIA PAPER.

CHAMPOLLION.

1968 "LES DAMES GALANTES." (11)

SET OF ORIGINAL ETCHINGS ILLUSTRATING "LES DAMES GALANTES," OF BRANTOME, WITH PORTRAIT OF THE AUTHOR. PROOFS BEFORE LETTER ON LARGE PAPER. RARE. Brantome's anecdotes present an animated picture of the age in which he lived; the restless activity of his inquisitive spirit made him well acquainted with those minute transactions which the dignity of history seldom stoops to notice, and his vanity led him to seek from a lively and faithful record of them the only reputation his abilities could obtain. The first edition of his Memoirs was printed at Leyden, by Elzevir, in 1666.

CHAMPOLLION.

1969 "FISHERMEN GOING OUT," after BUTIN.

PROOF BEFORE LETTERS ON JAPAN PAPER.

CHAMPOLLION.

1970 "MOORS TAMING A VULTURE," after FORTUNY.

PROOF BEFORE LETTERS ON JAPAN PAPER.

CHAMPOLLON (E. A.).

1971 "A BUTTERFLY," after FORTUNY.

FINE PROOF BEFORE LETTERS, ON JAPAN PAPER Gold frame.

CHARLET (Born 1792 and Died 1845).

1972 "THE OLD GUARD DIES, BUT NEVER SURRENDERS."

CHARLET'S FIRST DRAWING ON STONE, PUBLISHED IN 1817. RARE. Charlet was a celebrated French lithographer, the son of a soldier of the Empire, a pupil of Gros, and unrivaled for his delineations of army life. There is a touch of humor in his compositions which is inimitable.

CHARLET.

1973 "THE RECRUIT'S FIRST TIME UNDER FIRE" and "HIS SECOND TIME UNDER FIRE." (2)

RARE. DRAWN ON STONE BY CHARLET.

CHARLET.

1974 "THE STREET BOYS AND THE NATIONAL GUARD"; "THE FALL OF THE EMPIRE"; "THE ASSAULT"; "INSUBORDINATION"; etc. (6)

RARE. ALL DRAWN ON STONE BY CHARLET.

CHASTEAU (Nicholas, Born 1680 and Died 1750).

1975 "MARTYRDOM OF ST. STEPHEN," after CARRACCI.

CHASTEAU.

1976 "CHRIST HEALING THE BLIND," after POUSSIN.

CHATTILLON (Auguste de).

1977 "LA LEVRETTE EN PAL'TOT. (The Greyhound in a Paletot.)"

RARE. A story in verse by Auguste Chattillon, of a poor young man and a pampered greyhound. Each page (16) of the text is etched and accompanied with appropriate illustrations, which are of a humorous character. The whole printed on India paper, with title etched on the cover, which is of Holland paper.

CHAUVEL (T.).

1978 "THE HAY-CART," after JULES DUPRÉ.

A fine etching after this famous painter, neatly framed. René Ménard writes:—"Jules Dupré became almost from his début, one of the favorites in public opinion. . . . . The precocity of his success only developed his activity. . . . . One may have more or less sympathy with the works of Rousseau or with those of Dupré, but these two masters will remain incontestably as the two grandest colorists in landscape which the contemporaneous school has produced."

CHENAY (Paul).

1979 "THE BRAWL," after MEISSONIER.

CHEVILLET (Justus, Born 1729 and Died 1790).

1980 "BENJAMIN FRANKLIN," after BOUNIEU and HOUDON.

FINE, AND VERY RARE.

Chevillet was a pupil of Schmidt and afterwards of J. G. Wille. He engraved this beautiful portrait of Franklin while the latter was acting as Ambassador to France on the part of his countrymen.

CHODOWIECKI (Daniel Nicholas, Born 1726 and Died 1801).

1981 "A PEDAGOGUE," and "A YOUNG GIRL WITH HER BROTHER." (2)

A pair of water-color drawings by this remarkable and distinguished artist. In the original German frames. Daniel N. Chodowiecki was early in life a grocer's assistant at Berlin, but, inheriting artistic tastes, he practised drawing and painting in his leisure moments. His progress at last enabled him to follow these studies alone. He became a miniature painter, and his portraits, which were remarkable for their characteristic resemblance and lifelike qualities, met with a favorable reception in all quarters. In 1758 he turned his attention to etching, and his efforts were drawn with such spirit that they soon attracted the attention of connoisseurs, and when he had painted "Jean Calas and his Family," and, in accordance with the wishes of his friends, made an etching of that picture, his fame was fairly established. Orders from amateurs and dealers became so numerous that he was obliged to abandon his miniature painting. He received commissions from Lavater, for whom he executed many designs and some copper-plate engravings for his "Essays on Physiognomy." His fame spread so wide that it was with the greatest difficulty that he could meet the demands of the booksellers for drawings and engravings for illustrating books and almanacs. Bryan says, "Chodowiecki was a highly gifted artist, who owed all his knowledge of art to his own study. The genuine originality displayed in them, and a certain easy spiritual rendering, stamp most of his works with a peculiar character. He represents the feelings and affections, virtues and vices, just as he had observed them around him, with singular acuteness. His productions are not disfigured by anything in the way of excess or defect. His drawings are marked by delicate, but, at the same time, firm and clear outlines, the shadows being worked in with a light hand, but well defined. As an engraver of small subjects, he stands almost unsurpassed. He was the founder of a new style, representing modern figures with such truth and animation, and at the same time with such correctness of outline, as had till then never been thought possible on so small a scale."

CLAUDE LORRAINE (Born 1600 and Died 1682).

1982 "CAMPO VICINO, ROME."

DUMESNIL, No. 23.

"The position of Claude as a landscape-painter may be briefly defined. He was the first artist who made landscapes thoroughly charming by means of artistic and harmonious composition, and beautiful effects of light. By these means he captivated the connoisseurs of his time, and became the father of modern landscape. . . . . His superiority as an etcher is chiefly a technical superiority; he could lay a shade more delicately, and more perfect gradation, than any other etcher of landscape; he could reach rare effects of transparency, and there is an ineffable tenderness in his handling. These are his chief claims to our consideration, and he is so strong on these points that such accomplished moderns as Haden and Samuel Palmer have a great reverence for his name."—HAMERTON.

CLAUDE LORRAINE.

1983 "THE FLIGHT INTO EGYPT."

DUMESNIL, No. 1. Sold in the Morgan Collection for $17.

CLAUDE LORRAINE.

1984 "THE TEMPEST."

DUMESNIL, No. 5. Sold in the Morgan Collection for $17.

CLAUDE LORRAINE.

1985 "LANDSCAPES," etc. (3)

THESE MINIATURE ETCHINGS MOUNTED IN A PASSE-PARTOUT ARE VERY FINE AND OF EXTREME RARITY.

CLEMENTS (L. D.).

1986 "LANDSCAPE."

ORIGINAL ETCHING.

COLMAN (Samuel).

1987 "AN OLD MILL AT WAINSCOTTE, LONG ISLAND."

ORIGINAL ETCHING.

COLMAN.

1988 THE SAME.

PROOF ON SATIN. ONE OF A FEW IMPRESSIONS IN THIS STATE.

COPIA (Jacques Louis, Born 1764, Died 1799).

1989 "THE TRIUMPH OF LIBERTY," after FRAGONARD.

ENGRAVER'S PROOFS BEFORE LETTERS. RARE IN THIS STATE.

COROT (Jean-Baptiste-Camille, Born 1796 and Died 1875).

1990 "A SOUVENIR OF ITALY."

PROOF IMPRESSION ON JAPAN PAPER OF THIS CELEBRATED "PAINTER'S ETCHING" in gold frame.

HAMERTON says:—"The few etchings of Corot have one merit and charm—they do certainly recall to mind, by association of ideas, his charming work in oil, so full of the sweetest poetical sentiment. All sins are forgiven to the true poet. Corot may not be a great poet, as Turner was, but he is a true one. He feels the mystery of nature; he feels the delightfulness of cool, gray mornings and dewy evenings; he feels the palpitating life of gleaming river-shores and the trembling of the light branches wherein the fitful breezes play. He has an intense sense of the glimmering indecision and mystery of natural appearances, and he does not, as it seems to us, draw and paint with precision simply because his attention does not fix itself on that which is precise. It is a remarkable proof of the value of direct expression, however defective in its manner, that Corot's etchings, with all their faults, should convey a better notion of his genius than the far cleverer plates which Bracquemond executed after Corot's pictures."

COROT.

1991 "VIEW IN ITALY."

ORIGINAL ETCHING. FIRST STATE. RARE.

COURTRY (C.)

1992 "HEAD OF A LADY OF QUALITY."

ORIGINAL ETCHING. ARTIST'S PROOF ON JAPAN PAPER SIGNED. Chestnut frame.

COURTRY.

1993 "THE SON OF LOUIS XI."

ORIGINAL ETCHING. PROOF BEFORE LETTERS.

COURTRY.

1994 "A TURKISH DANCE," after GÉRÔME.

Fine impression on Holland paper. Gold frame.

COURTRY.

1995 "A MOORISH BATH," after GÉRÔME.

A fine impression of this beautiful nude subject. Gold frame.

COURTRY.

1996 "THE SLAVE MARKET," after GÉRÔME.

Gold frame.

COURTRY.

1997 MICHAEL MUNKACSY, from a painting by himself.

COURTRY.

1998 "ALCIBIADES AT THE HOUSE OF ASPASIA," after GEROME.

Fine impression on Holland paper. Gold frame.

COUSIN.

1999 "THE IMMACULATE CONCEPTION," after MURILLO.

PROOF BEFORE LETTERS.

COUTIL (Leon).

2000 "ON THE LAKE."

ORIGINAL PAINTER'S ETCHING; ARTIST'S PROOF SIGNED ON JAPAN PAPER. Neatly framed in chestnut.

COUTIL (Leon).

2001 "THE TEMPTATION OF ST. ANTHONY," after MOROT.

GOLD FRAME. ARTIST'S PROOF ON JAPAN PAPER, SIGNED, OF THIS EXTRAORDINARY AND EMINENTLY CLEVER PRODUCTION, which will recall to mind the bright lines of the Bentley Ballad:—

"Last came an imp,—how unlike the rest!
A beautiful female form:
And her voice was like music, that sleep-oppress'd
Sinks on some cradling zephyr's breast;
And whilst with a whisper his cheek she press'd,
Her cheek felt soft and warm.

"When over his shoulder she bent the light
Of her soft eyes on to his page,
It came like a moonbeam silver bright,
And relieved him then with a mild delight,
For the yellow lamp-lustre scorched his sight,
That was weak with the mists of age.

"Hey! the good St. Anthony boggled his eyes
Over the holy book:
Ho, ho! at the corners they 'gan to rise.
For he knew that the thing had a lovely guise,
And he could not choose but look."

COUTIL.

2002 "THE EVENING HOUR," after MILLET.

ARTIST'S PROOF ON JAPAN PAPER, SIGNED. Ash frame.

CRANACH (Lucas, Born 1472 and Died 1553).

2003 "MARTIN LUTHER."

Original sixteenth century woodcut in passe-partout. Lucas Cranach *vel* Sunder was Burgomaster of Wittemberg, as well as a painter and engraver. As he lived on intimate terms with Melancthon and Luther, the above portrait must be considered as correct an one as we can have.

DALCO (Antonio).

2004 "CHRIST ON THE CROSS," after GUIDO.

DARLEY (Felix O. C., National Academician, Born 1822).

2005 "WASHINGTON IRVING AND HIS FRIENDS AT SUNNYSIDE."

This is the ORIGINAL PAINTING in black and white of this most popular subject and the original design for the engraving of which thousands upon thousands of impressions have been sold. The drawing measures two feet ten inches by two feet, is in a deep passe-partout mount and is framed in oak and gold.

It is painted in India ink and light sepia, and the minor details are finished with the pencil. It is signed in the corner "F. O. C. Darley, fecit."

This original design was made by Darley, as stated in the following letter recently received from him in regard to some differences in the painting and the engraved impressions:—

"CLAYMONT, April 19th, 1887.

"DEAR SIR: In reply to yours of the 17th I would say that the change in the position of Paulding in the engraving of 'Washington Irving and his

Friends at Sunnyside' was made *on the plate* by the *engraver*, at the request of the publisher, without my knowledge. I never made a second drawing.

"The design was made for Mr. Derby, a brother of the Derby you speak of, and not for the American Art Union. The price received by me for it was $700.

"It was sent to London and engraved by Barlow.

"Hoping I have given you all the information you require.

"I remain yours truly,

(Signed) "F. O. C. DARLEY."

This picture is so well known that a description hardly seems needed. It includes portraits, every one of them taken from life by Darley, of H. T. Tuckerman, Oliver Wendell Holmes, W. G. Simms, Fitz-Greene Halleck, W. H. Prescott, W. C. Bryant, Nathaniel Hawthorne, Washington Irving, John P. Kennedy, H. W. Longfellow, James K. Paulding, J. F. Cooper, N. P. Willis, R. W. Emerson and George Bancroft.

The portraits are life-like and conscientiously executed in Darley's most careful manner. The subjects were all his personal friends, and into this labor of love the artist threw his whole soul to record faithfully the lineaments of those with whom he had had many a social hour of intellectual converse.

The principal difference, referred to in Mr. Darley's letter, between the engraving and this original design is that in the painting James K. Paulding is depicted seated and with his head between Longfellow and Prescott. In the famous line engraving he is represented standing between Prescott and Irving. The change made, and as Mr. Darley states without his knowledge, was not to the benefit of the conception, as the engraver presents Irving's collaborateur in the "Salmagundi" to us as a lay figure full of stiffness and crudities. Barlow, the English engraver, not being acquainted with the physique of Paulding, makes him a tall man, even taller than Longfellow, whereas the opposite was the case.

Among the authors represented is Henry T. Tuckerman, who wrote as follows respecting the artist of this splendid painting:—

"The peculiar skill and readiness of Darley's pencil has unavoidably enlisted it in numerous casual enterprises, from a vignette on bank notes to a political caricature for a comic paper. There was no draughtsman among us so prompt and inventive. . . . Darley has made a study of American subjects, and finds therein a remarkable range, from the beautiful to the grotesque, as is manifest when his drawings are compared. It is rare for the same hand to deal so aptly with the graceful and the pensive, so vigorously with the characteristic, and so broadly with the humorous, and exhibit an equal facility and felicity in true literal transcript and in fanciful conception."

A verdict amply corroborated in his illustration of the works of Irving, Cooper, Dickens, Hawthorne, etc., as well as in his "Washington's Entry into New York," "The First Blow for Liberty," and numerous equally prized American subjects conceived and executed by the genius of Darley.

DARODES.

2006 "CHARLES EISEN," after VISPRE.

An extremely fine copy of the celebrated print engraved by Ficquet, for the "Fermiers Généraux" edition of La Fontaine.

DAUBIGNY (Charles Francois, Born 1817 and Died 1878).

2007 "PEAR TREES AT ANVERS."

ORIGINAL ETCHING BY THIS CELEBRATED LANDSCAPE PAINTER. PROOF ON JAPAN PAPER.

"The art of this illustrious master consists in choosing well a bit of country, and painting it as it is; enclosing in its frame all the simple and naive poetry which it contains. No effects of studied light, no artificial and complicated composition. . . . . No, it is the real hospitable and familiar country, without

display or disguise, in which one finds himself as well off, and in which one is wrong not to live longer when he is there, to which Daubigny transports me without jolting each time that I stop before one of his pictures."—EDMOND ABOUT.

DAULLE (Jean, Born 1703 and Died 1763).

2008 "LA RIBOTEUSE HOLLANDOISE," after METZU.

DELACROIX (Eugene).

2009 "THE BLACKSMITH."

SCARCE. ORIGINAL ETCHING, ONE OF VERY FEW MADE BY DELACROIX.

DE LAUNAY (Nicholas, Born 1739 and Died 1792).

2010 "THE TOO INQUISITIVE WIFE," after BAUDOUIN.

VERY RARE. FINE OLD IMPRESSION OF THIS CELEBRATED EROTIC SUBJECT.

DE LAUNAY.

2011 "THE HAPPY FAMILY," after FRAGONARD.

DE LAUNAY.

2012 "THE LITTLE PREACHER," after FRAGONARD.

DE LAUNAY.

2013 "EDUCATION TEACHES ALL THINGS," after FRAGONARD.

DE LAUNAY.

2014 "LOOK, SEE FATHER!" after VANGORP.

DE LAUNAY.

2015 "THE GRIDDLE CAKES," after FRAGONARD.

DE LAUNAY.

2016 "LA BONNE MERE," after FRAGONARD.

Modern impression on Japan paper.

DE LAUNAY (Robert, Born 1754 and Died 1814).

2017 "J. Y. PASSERAI," after BOREL.

EIGHTEENTH CENTURY FRENCH EROTIC SUBJECT. RARE.

DELBOS.

2018 "ON THE CHAMPS ELYSEES."

ORIGINAL ETCHING. PROOF ON JAPAN PAPER.

DELIGNON (Jean Louis, Born 1755 and Died 1804).

2019 "THE TEMPTING OFFER," after LAVREINCE.

FINE ORIGINAL IMPRESSION OF THIS CHARMING PRINT.

DEMARTEAU (Giles).

2020 "NOON" and "EVENING," after JEAN BAPTISTE HUET. (2)

A pair of pastoral subjects in ebony frames, engraved on copper, in the chalk manner, and printed in tints in fac-simile of the original drawings, and from which it would be difficult to distinguish them.

DEMARTEAU.

2021 "BOY ANGELS," after BOUCHER. (2)

A PAIR OF CHARMING SUBJECTS, ENGRAVED IN STIPPLE, AND PRINTED IN THE BARTOLOZZI TINT, AFTER THIS MASTER. FINE OLD IMPRESSIONS AND VERY RARE. Oak frames.

DEMARTEAU.

2022 "HEAD OF A YOUNG GIRL," after BOUCHER.

Polished oak frame.

DENNEL (Louis, Born 1741).

2023 "WAVERING VIRTUE," after MADAME LE BRUN.

DENON (Dominique Vivant, Born 1747 and Died 1825).

2024 "SWEET DREAMS."

ORIGINAL ETCHING.

"Denon was one of the train of artists and literary and scientific men who accompanied Napoleon Bonaparte to Egypt. His great work on the Egyptian expedition, the numerous drawings for which were made by himself, is alone sufficient to immortalize his name. Napoleon was warmly attached to him, made him Director-General of the Museums, and consulted him on all matters relating to the fine arts. Denon died in Paris universally beloved and admired. He resembled Voltaire as well in his wit as in his features."—BRYAN.

DENON.

2025 "MADAME LE BRUN IN HER STUDIO."

ORIGINAL ETCHING.

DENON.

2026 "STUDY OF JEWISH HEADS"; "TURKISH HEADS." (2)

DENON.

2027 "THE GRANDFATHER'S BENEDICTION," after REMBRANDT.

DENON.

2028 Collection of Etchings after REMBRANDT, VAN OSTADE, TENIERS, CLAUDE LORRAINE, PARMEGIANO, RAYMOND, SALVATOR ROSA, etc., including some originals by the artist. ALL ON WHATMAN PAPER. (35)

An extraordinary lot of etchings, suitable for illustrating Bryant's or Spooner's Dictionaries—also useful for the study of etching.

DESBOUTINS (M.).

2029 "BABY GOING OUT."

ORIGINAL ETCHING.

DESCHANELLI.

2030 "BACCHANALIAN SUBJECTS." (2)

A PAIR OF ORIGINAL WATER-COLOR DRAWINGS by this artist. Oak frames.

DESMOULIN (I.).

2031 "SPERRATA," after HENNER.

DETAILLE (Jean Baptiste Edouard, Born 1848; Pupil of MEISSONIER).

2032 "THE CUIRASSIER."

REMARQUE PROOF ON JAPAN PAPER. OF EXCESSIVE RARITY; PROBABLY UNIQUE, WITH THE AUTOGRAPH OF THE PAINTER, "*Recevez mes Salutations empréssées Edouard Detaille.*" In neat gilt frame. Hamerton, in "Etching and Etchers," says:—"Detaille, who has become celebrated as a painter very early in life, etches with consummate ease and skill, which may be attributed to his habit of making clever *croquis* of what he sees for subsequent use in his pictures. His two plates, 'Un Uhlan' and 'Trompette de Chasseurs,' are as good as anything well can be in that light-handed, sketchy manner, being full of the closest observation expressed with admirable ease. Any critic can say that these are 'mere sketches,' because all the paper is not blackened; but he who knows what good drawing is, and where to look for it, will find more of it in a horse's leg by Detaille, sketched from memory in a five minutes, than in many a labored engraving."

DETAILLE.

2033 Another copy of the preceding.

PROOF BEFORE LETTERS, ON JAPAN PAPER, without the "remarque." Gold frame.

DETAILLE.

2034 "THE UHLAN."

ORIGINAL PAINTER'S ETCHING, in gold frame.

DETAILLE.

2035 "THE TRUMPETER."

ORIGINAL ETCHING.

DHOULT (L. E.).

2036 "FEMALE SATYR SLEEPING DISCOVERED BY YOUNG GIRLS."

A suggestive sepia drawing, neatly framed, of the French school, dated 1821, representing a female satyr almost nude reclining under the shade of a large tree, evidently sleeping off the effects of an orgie in honor of Bacchus. A drinking vessel of antique shape is still clutched in her hand, and a broken wine vase is on the ground at her side. She is just discovered by three young maidens, whose occupation is evidently that of Chloe. Their varied expressions of surprise, diffidence, astonishment, wonder and fear are admirably rendered.

DHOULT.

2037 "THE AWAKENING OF BACCHUS."

A sepia drawing, neatly framed, by the same master as the above, and equally suggestive. It represents the rosy god reclining on the ground at the foot of a tree, an empty wine jar by his side; three of his votaries are gently arousing him. He observes them with an expression of quaint humor difficult to describe, but we might imagine him to be about to chant a verse of one of old Anacreon's odes:—

"Teach me this, and let me swim
My soul upon the goblet's brim.
Teach me this, and let me twine
My arms around the nymph divine."

DIETRICH (Christian W. E., Born 1712 and Died 1774).

2038 "HUNGARIAN QUACK DOCTOR," and "ITINERANT VENDOR," after REMBRANDT. (2)

DIETRICH.

2039 "THE RATCATCHER."

DIETRICH.

2040 "LANDSCAPES," "GOATS," etc. (11)

DIETRICH (M., the younger, Born 1799).

2041 "A CAVALRY ENGAGEMENT."

A very spirited and clever original water-color drawing by this artist, neatly framed in blue velvet and gold.

DREVET (Pierre, the elder, Born 1663 and Died 1738).

2042 "LOUIS XIV.," after RIGAUD.

Fine old impression of this celebrated portrait, framed in polished oak. "The elder Drevet produced some fine works, notably the large full-length portrait of 'Le Grand Monarque,' Louis XIV. That much flattered potentate is represented standing in all the glory of ermine, lace and wig, his face indicating the unbounded conceit and selfishness which were so characteristic of him. It is with this portrait that Thackeray made so felicitous a hit in his 'Paris Sketch Book,' where he represents, side by side, first Louis Le Grand in all his glory; then a miserable little decrepit old man; and thirdly, the same gorgeous habiliments, wig and high-heeled shoes, but with the man left out of them."—*The Golden Age of Engraving.*

DREVET.

2043 "ROBERT DE COTTE, Architect to the King," after RIGAUD.

DREVET.

2044 "NICHOLAS BOILEAU," after RIGAUD.

Fine old impression, neatly framed.

DUBUCOURT.

2045 "EVERY ONE IN HIS TURN," and "AN USELESS CAUTION," after C. VERNET. (2)

VERY RARE. Engraved on copper in aquatints and colored by hand in facsimile of the original drawings.

DUJARDIN (Karel, Born 1625, Died 1678).

2046 "HORSES."

FINE IMPRESSION. BARTSCH No. 25. "Karel Dujardin evidently loved the life of the fields. He strictly followed Paul Potter as long as he remained in his native land. He engraved numbers of animals, illustrating their habits and explaining their natures. Some sleep in sheer idleness, stretched on their sides or wallowing in the mud; others, accustomed to work, ruminate peacefully, or browse carelessly on the grass. Dujardin's engraving is clear, the outlines bold and distinct; he never betrays weariness."—DUPLESSIS.

DUJARDIN.

2047 "HOGS."

FINE IMPRESSION. BARTSCH, No 16.

DUJARDIN.

2048 "GOATS."

DUJARDIN.

2049 "LANDSCAPE AND COWS."

BARTSCH, No. 31.

DUJARDIN.

2050 "LANDSCAPE AND COWS."

FINE IMPRESSION. BARTSCH, No. 26.

DUMONT.

2051 "A YOUNG GIRL AT THE FOUNTAIN," after GREUZE.

FINE PROOF BEFORE ALL LETTERS ON INDIA PAPER. Chestnut frame. An exquisite and charming subject after this well-known and favorite master.

DURER (Albert, Born 1471 and Died 1528).

2052 "THE VIRGIN AND CHILD WITH THE MONKEY."

ORIGINAL. Cherry wood frame. One of the most curious and desirable of the many Madonnas engraved by this great master. W. Schmidt, in his delightful essay on Durer, says of this print:—"But amongst the very finest engravings of this period (1497–1504) are the charming idyl of 'The Holy Family with the Ape' in a landscape, and the delightful 'Holy Family' of 1504. With what love the surroundings are here carried out, and how exquisite are the miniature little figures!"

DURER.

2053 "OUR LORD ON THE CROSS (1511)."

ORIGINAL. BARTSCH 13. Oak frame. One of the sixteen plates engraved by Durer, 1509 to 1612, called "The Passion on Copper."

DURER.

2054 "CHRIST BEFORE CAIAPHAS (1512)."

ORIGINAL. BARTSCH 6. Gold frame. One of the series known as "The Passion on Copper."

DURER.

2055 "ECCE HOMO.—The VIRGIN and ST. JOHN looking sadly at the suffering CHRIST (1509)."

Fine contemporary copy. BARTSCH 3. Gold frame. The first engraved of the series known as "The Passion on copper."

DURER.

2056 "LE PAYSAN DU MARCHÉ."

BARTSCH 89. AN OLD COPY.

DURER.

2057 "CHRIST WASHING THE FEET OF HIS DISCIPLES."

ORIGINAL WOODCUT BY ALBERT DURER. BARTSCH 25.

DURER.

2058 "THE MARTYRDOM OF ST. CATHERINE."

LARGE WOODCUT. ORIGINAL. BARTSCH 120.

DURER.

2059 "SAMSON SLAYING THE PHILISTINES."

LARGE WOODCUT. ORIGINAL. BARTSCH 127.

"In these days of universal scepticism, people are unwilling to consider Albert Durer a wood-engraver; but we hardly like to exclude these masterly engravings from the list of Durer's works. If he did not himself engrave the plates he must have watched over the artists to whom he intrusted them with untiring solicitude."—DUPLESSIS.

DURER.

2060 "ADAM AND EVE."

REDUCED FAC-SIMILE ON WOOD. PROOF ON INDIA PAPER.

"It is chiefly in Durer's engravings that we are able to get an insight into the depths of his character. Perfect in detail and marvelous in execution, each one conveys a lesson often too deep for minds unaccustomed to introspection, unmoved by the questionings and doubts, the hopes and the despair, which afflict a nature dissatisfied with the conditions in which it exists, and striving ever to fathom the surrounding mysteries."—MRS. HEATON.

DURER.

2061 "LIFE OF THE VIRGIN," "THE LARGE PASSION," etc. (15)

Fac-similes of Durer's larger works on wood, including selections from the above, and some of the first illustrations of the Apocalypse, the St. Jerome, etc.

EARLOM (Richard, Born 1743 and Died 1822).

2062 "LANDSCAPES," after CLAUDE LORRAINE. (3)

FINE ORIGINAL IMPRESSIONS.

EDELINCK (Gerard, Born 1627 and Died 1707).

2063 "PHILIP DE CHAMPAGNE," after a painting by himself.

Neatly framed in massive oak. A fine impression of this famous engraver's masterpiece. Charles Sumner in his article on "The Best Portraits in Engraving," says:—"Gerard Edelinck excelled Nanteuil in genuine mastery. It requires no remarkable knowledge to recognize his great merits. Evidently he is a master, exercising sway with absolute art, and without attempts to bribe the eye by special effects of light." LONGHI in his valuable work, "La Calcografia," is very enthusiastic in his praise. He remarks, "He [Edelinck] is an engraver whose works deserve the first place among exemplars," and he attributes to him all perfections in his art; designs, chiaro-oscuro, ariel perspective, local tints, softness, lightness, variety, in short, everything which can enter into the representation of the true and beautiful without the aid of color. Of this particular portrait he writes:—"The work which goes the most to my blood, and with regard to which Edelinck with good reason can congratulate himself, is the portrait of Champagne. I shall die before I cease to contemplate it with wonder always new. Here is seen how he was equally great as designer and as engraver." This print sold for $35 at the Morgan sale.

EDELINCK.

2064 "CHARLES, DUC DE BERRY," after DE TROYE.

Folio. Fine impressions in gilt frame. A beautiful specimen of the master's manner, particularly in his exquisite treatment of the lace-work at the neck and wrists, and the gold-embroidered coat. Charles, Duke de Berry was the third son of the Dauphin, and grandson of Louis XIV. He was born in 1686 and named by Charles II. of Spain successor to the throne of that country. He died in 1714. This plate, which is undated, was probably engraved for Louis XIV. while the artist was in the service of that monarch.

EDELINCK.

2065 "CHARLES LE BRUN, PAINTER TO THE KING," after LARGILLIERE.

EDELINCK.

2066 "MARTEN VAN DEN BOGAERT, SCULPTOR TO THE KING," after RIGAUD.

EDELINCK.

2067 "PHILIPPE, DUC D'ANJOU," after TROYE.

EDELINCK.

2068 "BARTHOLOMEW D'HERBLOT."

EDWARDS (Edwin, Born 1823).

2069 "THE WRECK."

ORIGINAL ETCHING BY THIS WELL-KNOWN ENGLISH LANDSCAPE PAINTER.

EHRMAN (E.)

2070 "THE LAST LOVE OF CHARLEMAGNE."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON HOLLAND PAPER.

FERRIS (L. J.)

2071 "THE GUARD OF THE HAREM," after GÉRÔME.

PROOF ON SATIN, ONE OF A VERY LIMITED NUMBER TAKEN.

FERRIS.

2072 The Same. On Holland paper.

FERRIS.

2073 "THE FLORENTINE POET," after CABANEL.

PROOF BEFORE LETTERS ON JAPAN PAPER. Gold frame.

FERRIS.

2074 "A STABLE DOOR—GRENADA."

ORIGINAL ETCHING.

FEYEN-PERRIN (François Nicholas Augustin).

2075 "THE BEAN PICKER."

ORIGINAL ETCHING. Gold frame.

FICQUET (Etienne, Born 1719 and Died 1794).

2076 "JEAN DE LA FONTAINE," after RIGAULT.

Ficquet was an eminent French engraver, a pupil of G. F. Schmidt. He acquired great reputation by the small portraits which he engraved of the distinguished literati of France. They are executed with extraordinary neatness and delicacy, and are very correctly drawn. Two of his best plates are the portraits of La Fontaine and Eisen, the celebrated artist.

FICQUET.

2077 "LOUIS V., THE SLUGGISH, KING OF FRANCE."

FICQUET.

2078 "LOUIS VII., THE PIOUS, KING OF FRANCE."

FICQUET.

2079 "ROBERT, KING OF FRANCE."

FLAMENG (Leopold, Born 1831).

2080 "HERODIAS," after BENJAMIN CONSTANT.

PROOF BEFORE LETTERS ON JAPAN PAPER, NEATLY FRAMED. "The influence of one man is sometimes of the very greatest importance even in those movements which appear to be the result of a tendency generally prevalent. Thus, in the revival of etching, Leopold Flameng has given a strong impulse to one branch of the art, that which concerns itself with the interpretation of painting. . . . . Charles Blanc, a critic not at all given to excesses in the use of epithets, and far too accomplished a writer to forget, even for an instant, the necessity for distinguishing between shades of expression, calls Flameng 'l'illustre graveur'—an adjective always reserved, in French criticism, for the one or two men in a generation whom posterity is likely to remember. The epithet is not misplaced in this instance. Flameng is really one of those illustrious men whose labors make epochs in the history of the fine arts. He is a thoroughly great engraver—an artist-engraver of the highest rank."—HAMERTON.

FLAMENG.

2081 "ADIEU FOR THE PRESENT," after VALENTINE C. PRINSEP, R.A.

PROOF BEFORE LETTERS ON JAPAN PAPER. Neatly framed.

"Prinsep is always exceptionally strong in these charming little bits of drawing-room incident, and this picture is an admirable illustration of the care and skill with which he handles such subjects."—*London Art Journal.*

FLAMENG.

2082 "THE BIRTH OF VENUS," after CABANEL.

PROOF ON INDIA PAPER.

FLAMENG.

2083 "MARGUERITE AT THE FOUNTAIN," after ARY SCHEFFER.

EARLY PROOF ON HOLLAND PAPER.

FLAMENG.

2084 "THE JOLLY COMPANIONS," after OSTADE.

PROOF BEFORE LETTERS ON JAPAN PAPER.

FLAMENG.

2085 "A HELPING HAND," after RENOUF.

PROOF ON JAPAN PAPER. Oak frame.

FLAMENG.

2086 "CARDINAL RICHELIEU AT THE SIEGE OF ROCHELLE," after MOTTE.

PROOF BEFORE LETTERS ON JAPAN PAPER. Oak frame.

FLAMENG.

2087 "HOMERIC BATTLE."

ORIGINAL ETCHING. VERY SCARCE. 100 IMPRESSIONS ONLY TAKEN, AND PLATE DESTROYED.

FORSTER (François, Born 1790 and Died 1872).

2088 "LA VIERGE A LA LEGENDE," after RAPHAEL.

UNIQUE. FROM THE ORIGINAL IN THE POSSESSION OF THE HON. A. J. WARD. A BRILLIANT TRIAL PROOF, AND THE TENTH IMPRESSION FROM THE PLATE OF THIS CELEBRATED ENGRAVING. Oak frame.

"Forster was a pupil of Langlois. At the age of twenty-four he obtained the first prize at Paris, by which he was sent to Rome; and after his return he soon gained a reputation, his plates being remarkable for the skill with which he represented the originals. He handled the graver with great ability, and his faculty of imparting both vigor and tenderness in the execution gives to the whole a beautiful and harmonious effect."—BRYAN.

FORSTER.

2089 "THE THREE GRACES," after RAPHAEL.

FROM THE ORIGINAL IN THE COLLECTION OF LORD WARD. OPEN LETTER PROOF, neatly framed. This print sold for $56 at the Morgan sale.

FORTUNY (Mariano, Born 1838 and Died 1874).

2090 "A SPANISH LADY."

AN ORIGINAL ETCHING BY THIS PRE-EMINENT SPANISH PAINTER, in cherry-wood frame. "What Chopin is to music, it appears to us that Fortuny is to art, and both of them have more of the gypsy wildness and strangeness of Spain in their works than of the classical composers of Italy, or of the graceful *esprit* of France."—*London Art Journal.*

FOSTER (Birket, Born 1825).

2091 "AN OLD ENGLISH MILL."

PROOF BEFORE LETTERS OF AN ORIGINAL ETCHING BY THIS FAVORITE ARTIST; in neat gold frame.

FRAGONARD (Jean Honoré, Born 1733 and Died 1806).

2092 "HAMAN CONVICTED, BEFORE KING AHASUERUS AND QUEEN ESTHER."

An original water-color study, neatly framed, by this remarkable French artist, who early in life was a lawyer's clerk, but finding he had little disposition for that business, entered the studio of Chardin, where he received his first instruction in drawing. He then attended the atelier of Boucher, where he made such rapid progress that he obtained, when only twenty years old, the "grand prix de Rome." After spending some years in Italy, Fragonard returned to Paris, and in 1765 painted for Louis XV. his "Coresus and Callirrhoe." Finding that the style of painting, which he acquired in Italy, did not meet with sufficient success, he applied himself to delineating love-scenes of a libidinous character. These productions, adapted to the corrupt taste at that time in France, he sold for great sums. His portraits, scenes of family life, landscapes, miniatures, crayon and water-color drawings, are of a most graceful and light touch. They are still greatly esteemed in Europe, and whenever they occur for sale bring large prices.

The present specimen, which was painted to order in 1790, for the Duc de Choiseuil, is a very desirable example of his early style. The varied expressions of the actors in the scene depicted are all admirably rendered. The anger of the King, who has just returned from the garden and finds Haman "fallen upon the bed where Esther was"; the triumph and exultation of the Queen and her handmaid; the terror, horror, and abject cowardice of Haman; and lastly the soldiers with the gallows in the distance, are all delineated with such power and fidelity, that as we gaze on the wonderful whole, we can almost fancy we hear Ahasuerus utter with concentrated fury, "HANG HIM THEREON!"

FRAGONARD.

2093 "LES JETS D'EAU."

PROOF ON INDIA PAPER OF AN ETCHING BY AN ANONYMOUS ARTIST OF ONE OF THE VERY FREE SUBJECTS BY THIS FAMOUS PAINTER.

FRANCAIS (Francois Louis, Born 1814).

2094 "THE OLD WELL."

ORIGINAL ETCHING. PROOF ON INDIA PAPER.

FRANÇOIS (Alphonse).

2095 "THE BIRTH OF VENUS," after CABANEL.

FINE IMPRESSION of this exquisite nude subject, neatly framed.

FRANKEL (Ingomar).

2096 "THEODORA."

ORIGINAL ETCHING. PROOF ON INDIA PAPER.

GAILLARD (F.)

2097 "A FLEMISH BURGHER," after VAN EYCK.

PROOF BEFORE LETTERS, in bronzed frame, with deep French mat. Very fine and one of the most wonderful specimens of "dry point" work ever executed.

GAILLARD.

2098 "THE POPE LEO XIII."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON INDIA PAPER.

GAILLARD.

2099 "STATUARY," after LE CREPUSCULE.

PROOF BEFORE LETTERS ON JAPAN PAPER.

GAUCHEREL (Leon, Born 1816).

2099* "THE SUN OF VENICE GOING TO SEA," after J. M. W. TURNER.

Neatly framed. Hamerton says of this etching:—"It is a matter of extreme difficulty to translate Turner into etching, and it can only be done at all by the boldest interpretation. This plate by M. Gaucherel conveys, I think, a very good idea of Turner's poetical conception, and recalls the picture very strongly to the memory."

GAUCHEREL.

2100 "THE SEA."

ORIGINAL ETCHING. PROOF ON INDIA PAPER.

GAUCHEREL.

2101 "INTERIOR OF A LIBRARY."

PROOF BEFORE LETTERS ON INDIA PAPER.

GAUJEAN.

2102 "SOUVENIRS," after CHAPLIN.

PROOF BEFORE LETTERS ON JAPAN PAPER, PRINTED IN COLORS FROM THE COPPER-PLATE. A beautiful production and curious as an example of the almost lost art of printing in several colors from copper.

GAUTIER (Lucien).

2103 "ICE ON THE SEINE, JANUARY, 1880."

ORIGINAL ETCHING.

"GAVARNI," *i. e.*, GUILLAUME SULPICE CHEVALIER (Born 1804 and Died 1866).

2104 "LES BELLES EQUESTRIENNES."

ORIGINAL and SIGNED WATER-COLOR drawing, in frame, by the celebrated "Gavarni," Chevalier of the Legion of Honor, etc. It represents two ladies of the belle monde conversing in the Bois-de-Boulogne. One is seated—the other standing. Both are habited in equestrian costumes of the period, 1830-1840. The dainty little foot and bottom of pants peeping from the dark green riding habit of the grande-dame to the right are very suggestive. The attempt at masculinity on the part of both is admirably depicted by Gavarni. The arms lolling over the seat, the tied scarf and pin, the tall beaver hats and the general *tout ensemble* of the loquacious couple make up a charming study.

Gavarni, after a visit to the Pyrenees, write Clement and Hutton in the "Artists of the Nineteenth Century"—"returned to Paris in May, 1828. During the year after his return he studied every phase of Parisian life; his curiosity was insatiable, and he sketched continually, but he earned little money, and was beginning to be very anxious about his future, when a friend suggested that he should show some of his water-colors to Susse, the picture dealer. This he did and Susse declared himself ready to purchase them if they were signed; after a moment's thought the artist took a pen and wrote 'Gavarni,' and from that moment the name inscribed on the register of his baptism was lost. Immediately his sketches were the fashion . . . . . The name of Gavarni will live beside that of Balzac; both studied life seriously—the one commenced in writing what the other completed by illustrating."

GAVARNI.

2105 "MOTHER PIPELOT."

ORIGINAL LEAD PENCIL DRAWING TINTED WITH CHALK. Oak frame.

GAVARNI.

2106 "SKETCHES OF THE PEOPLE."

A SERIES OF UNPUBLISHED SKETCHES ON WOOD BY GAVARNI. PROOFS ON INDIA PAPER.

GEILLE.

2107 "ST. MICHAEL," after RAPHAEL.

PROOF BEFORE LETTERS ON INDIA PAPER.

GIFFORD (R. Swain, Born 1840).

2108 "NEAPOLITAN FISHING BOATS RETURNING HOME."

ORIGINAL ETCHING BY THIS FAVORITE ARTIST. *The London Art Journal* says:—"R. Swain Gifford is one of the most original of the younger American artists. His landscapes are, as a general thing, remarkably true to the local color and characteristics of the scenes he paints. There is a great variety in his subjects, and he treats with equal felicity the snow scenes of the Sierras or the pastorals of Brittany."

GIRADET (Eugene).

2109 "THE NEW MASTER."

ORIGINAL ETCHING.

GRAVESAND (Storm Van).

2110 "A SCENE IN HOLLAND."

ORIGINAL ETCHING. Proof on Japan paper.

GRAVIER (A.).

2111 "LADY TEAZLE."

REMARQUE PROOF, in polished oak frame. The artist has chosen the Screen Scene as the subject of his illustration. Her ladyship is depicted behind the screen; her picturesque costume and her expression of disgust, doubt and consternation are admirably rendered.

GRAVIER.

2112 "ROSALIND."

REMARQUE PROOF, in polished oak frame.

GRAVIER.

2113 "FAITHFUL," after W. OLIVER.

REMARQUE PROOF OF THE FINE ETCHING, in polished oak frame.

GUERARD (H.).

2114 "THE LADY'S SLIPPER."

RARE. ARTIST'S PROOF, SIGNED. PRINTED IN RED AND BLACK.

GUERARD.

2115 "MY MOTHER," after TISSOT.

FINE PROOF BEFORE LETTERS.

GUILLAUMET (G. A.).

2116 "FREDERICK LEMAITRE."

ORIGINAL ETCHING. PROOF BEFORE LETTERS, ON INDIA PAPER. A lifelike portrait of the great actor, drawn and etched by his friend, the artist.

GUTTENBERG (Heinrich, Born 1749 and Died 1818).

2117 "THE GAME OF CARDS," after TENIERS.

HADEN (Francis Seymour, Born 1818).

2118 "COWDRAY."

IMPRESSION ON HOLLAND PAPER in gold frame. "Francis Seymour Haden is an artist of rare endowment and consummate practical skill. . . . . In a few weeks one of the busiest surgeons in London found himself one of its most celebrated artists. . . . . A never-ending subject of wonder to me in Haden's work is that it is not only art, but pure art—art reigning unopposed in its own realm."—HAMERTON.

HADEN.

2119 "EGHAM LOCK."

FIRST STATE.

HADEN.

2120 "OLD CHELSEA, OUT OF WHISTLER'S WINDOW."

FIRST STATE.

HADEN.

2121 "BRIG AT ANCHOR."

Fine impression on Holland paper in oak frame.

HADEN.

2122 "TWICKENHAM."

One of the earliest of Haden's published etchings, dated 1865, and in gold frame.

HAIG (H.).

2123 "AN OLD GERMAN MILL."

PROOF BEFORE LETTERS on Holland paper, in gold frame.

HAMILTON (H.).

2124 "FEEDING THE BIRDS."

ORIGINAL ETCHING.

HANRIOT (Jules).

2125 "LES NOUVELLES DROLATIQUES." (10)

A set of original etchings illustrating the erotic stories of Marc de Montifaud.

HART (William, Born 1822).

2126 "AFTER THE SHOWER."

ORIGINAL ETCHING. PROOF ON JAPAN PAPER and in gold frame.

"William Hart's landscapes admirably discriminate the diversities and coincidences of natural phenomena in North Britain and North America; they display characteristic features often rendered with consummate taste. . . . . His smaller landscapes are gems of quiet yet salient beauty."—TUCKERMAN.

HEATH (James, Born 1757 and Died 1834).

2127 "THE GOOD SHEPHERD," after MURILLO.

HÉDOUIN (Edmond, Born 1819).

2128 "NET FISHING."

ORIGINAL ETCHING. VERY SCARCE.

HÉDOUIN.

2129 "MADAME LA MARQUISE DE NOAILLES," after LAGRENÉE.

HÉDOUIN.

2130 "PORTRAIT OF MME. ****," after CHAPLIN.

PROOF BEFORE LETTERS ON INDIA PAPER.

[HEMSKERK (Martin Van Veen, Born 1498 and Died 1573).]

2131 "BELSHAZZAR'S FEAST."

AN ANCIENT ORIGINAL PAINTING ON PARCHMENT of the period, in the style attributed to and probably by this artist. A very curious production, neatly framed.

HENRIET (D.).

2132 "DANTE IN PURGATORY," after DELACROIX.

FINE AND SCARCE.

HENRIQUES (Benoît Louis, Born 1732 and Died 1806).

2133 "THE CHASTITY OF JOSEPH," after VANDERWERF.

HEREAU (Jules).

2134 "REVERIE."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON INDIA PAPER.

HERKOMER (Hubert, Born 1849).

2135 "THE BABES IN THE WOOD."

ORIGINAL ETCHING BY THIS EMINENT PAINTER. PROOF BEFORE LETTERS ON HOLLAND PAPER. Gold frame.

HORVIER (V. R.).

2136 "THE SOUL AFTER DEATH."

ORIGINAL ETCHING. PROOF ON INDIA PAPER.

HESS (B.).

2137 "LANDSCAPE WITH TREES."

ORIGINAL WATER-COLOR DRAWING by this artist, in neat bronzed frame.

HOBBEMA (Meindert, Born 1638 and Died 1709).

2138 "A WATERMILL."

An original painting on copper (neatly framed), by this celebrated artist. On the reverse of the copper is painted a picture of the Virgin and Child, evidently executed about the fourteenth century, probably by some monkish artist of the middle ages. The Virgin is habited in a dark blue mantle bordered with red and gold. Her undergarment is of the same color. The face of the Virgin, while rudely executed, has considerable expression. Her features are Semitic and Italian. The infant Christ, whom she holds in her arms, grasps with one hand the chin of his mother. The background is gold, and there are various initials such as "R. M." (Maria Regina), "I. H. S.," and "X. R. S." The most striking feature of this ancient painting is, however, the aureoles which surround the heads of the mother and child, and which are partly engraved on the copper. The nimbus attached to each plainly betray a Byzantine origin and are very similar to the pictures emanating from the Greek, or Russian Church. As a specimen of one of the earliest phases of Christian art this painting is worthy of a place in either the Metropolitan Museum of Art, New York; or in the Corcoran Gallery at Washington.

HOLLAR (Wenceslaus, Born 1607 and Died 1677).

2139 "A MEMBER OF THE COURT OF HENRY VIII."

OLD IMPRESSION, INSCRIBED "W. HOLLAR, FECIT AQUA FORTI 1647."

Hollar was a pupil of Merian. Meeting the Earl of Arundel at Cologne in 1637, he so impressed the Earl with his genius that his lordship took Hollar at once into his service, and upon his return to England he brought Hollar with him, and employed the artist in engraving several of the pictures in the Arundelian collection. The present example is one of the plates so executed for the Earl. Hollar in his frequent and long journeys was able to compare rival schools, and all his engravings are so entirely original that not one betrays the influence of his master Merian. Hollar's execution is vivid and harmonious, Merian's cold and dark. The pupil excelled in copying the human face. He rendered admirably the transparency of glass, the brilliancy of metals, the hair or feathers of animals, and the gloss of textile fabrics.

HOLLAR.

2140 "THEATRV MVLIERVM VARIETAS ATQ. DIFFERENTIA HABITUUM FŒMINEI SEXUS, DIUERFORUM EUROPÆ NATIONUM, HODIERNO TEMPORE VULGO IN USU, A WENCESLAO HOLLAR, BOHEMO DELINEATÆ ET AQUAFORTI ÆRI SCULPTÆ. LONDINI, AO. 1643." (36)

VERY RARE.

HOLLYER (Samuel).

2141 "NAPOLEON," after DAVID.

REMARQUE PROOF ON JAPAN PAPER. Finely framed in antique oak, deep French mat.

HOPKINS (George E.).

2142 "A SCENE ON THE GRAND CANAL, VENICE."

ORIGINAL ETCHING. PROOF ON SATIN, ONE OF A VERY LIMITED NUMBER IN THIS STATE.

HOWARD (Henry, Born 1769 and Died 1847).

2143 "PSYCHE"; "GUARDIAN ANGELS"; "ANGELS REGARDING MEN." (3)

Three small prints, proofs before letter, engraved by Lightfoot, Postbury and Goodyear after this artist, in polished oak frame.

HUNTER (Colin, Born 1842).

2144 "MUSSEL GATHERERS."

ORIGINAL ETCHING, PROOF BEFORE LETTERS, on Japan paper. Gold frame.

IVIGERSON.

2145 "A DREAM OF LOVE."

A beautiful and charming fac-simile of an original water-color drawing by this artist. Neat bronze frame.

JACQUE (Charles Emilie, Born 1813).

2146 "SOURICIÈRE—MICE IN A TRAP."

BEAUTIFUL PROOF ON JAPAN PAPER, WITH THE RED STAMP. Gold frame. Jules Claretie writes:—"The time is long past when Charles Jacque gave for a few francs engravings that now sell at fabulous rates. . . . . Naturalist I have called him, and in fact he does work from nature. His admirable 'Souricière,' of rare vigor and powerful in color, that was engraved for the *Gazette des Beaux Arts*, was made one day when, as he was about to set the trap, he found that the compartments were filled. He immediately went to work, and so this picture was made."

JACQUE.

2147 The same. PROOF ON INDIA PAPER.

JACQUE.

2148 "A MIDNIGHT HUNT."

VERY RARE. DRAWN ON STONE BY CHARLES JACQUE. PROOF ON INDIA PAPER, in gold frame.

JACQUE.

2149 "BARGAINING FOR THE PIG."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON INDIA PAPER. VERY FINE.

JACQUE.

2150 "COWS DRINKING."

A FINE PROOF OF AN ORIGINAL ETCHING BY THIS MASTER, neatly framed in ebony and gold.

JACQUE.

2151 "FEEDING THE PIGS."

ORIGINAL ETCHING. FINE PROOF ON INDIA PAPER, neatly framed in ebony and bronze.

JACQUE.

2152 "EVENING, DRIVING HOME THE COWS."

ORIGINAL ETCHING.

JACQUE.

2153 "THE FARM-HOUSE." (2)

ORIGINAL ETCHING. PROOF BEFORE LETTERS, ON INDIA PAPER, also COUNTER-PROOF FROM SAME PLATE. VERY RARE.

JACQUE.

2154 "DRIVING HOME THE PIGS."

ORIGINAL ETCHING. PROOF BEFORE LETTERS.

JACQUEMART (Jules Ferdinand, Born 1837 and Died 1880).

2155 "MOSES," after MICHAEL ANGELO.

PROOF ON PARCHMENT. RARE.

"Jules Jacquemart compelled etching to say what it had never been able to say before. With the point of his needle he expresses the density of porphyry; the coldness of porcelain; the insinuating surface of Chinese lacquer; the transparent and imponderable *finesse* of Venetian glassware; the reliefs and the chased lines of the most delicate works of the goldsmith, almost imperceptible in their slightness; the polish of iron and steel; the glitter, the reflections and even the sonority of bronze; the color of silver and of gold, as well as the lustre of the diamond, and the appreciable shades of the emerald, the turquoise and the ruby." —CHARLES BLANC.

JACQUEMART.

2156 "THE SHIELD OF CHARLES IX."

ETCHED BY JACQUEMART FROM THE ORIGINAL IN THE LOUVRE.

JACQUEMART.

2157 "WILLIAM VAN HEYTHUYSEN," after HALS.

JIMENEZ (L.).

2158 "THE RATTLE."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON INDIA PAPER.

JOUANIN.

2159 "THE VIRGIN OF THE CHAIR," after RAPHAEL.

JOUVENET (Jean, Born 1644 and Died 1717).

2160 "THE MARTYRDOM OF ST. OVIDE."

An INDIA INK DRAWING of this subject neatly framed, and probably the first design made by the painter for his famous masterpiece executed for the Church of the Capuchins at Paris, in the Place Vendôme, and celebrated in later times as the square in which stood the column destroyed by the Commune under the auspices of Gustave Courbet, the founder of the realistic school in France.

"This eminent French painter [Jouvenet] was born at Rouen in 1644. At the age of seventeen he went to Paris and studied under Nicholas Poussin, under whose instruction he made such rapid progress that at the age of twenty-seven he produced his celebrated picture of Christ Healing the Paralytic—a noble and grand composition—in the Church of Notre Dame. In 1655 Charles Le Brun presented him as a candidate for the honors of the Academy, and he was received with marks of distinction, on which occasion he painted his picture of Esther before Ahasuerus, one of the finest works in the halls of the Academy. The most capital work of Jouvenet is his Deposition from the Cross, painted for the Church of the Capuchins, but now in the Gallery of the Louvre. The French are justly proud of Jouvenet as one of the greatest painters. Watelet, speaking of the Deposition from the Cross says:—'In this picture Guercino is united to Caracci, or rather it is Jouvenet breathing defiance to all the great masters. Had it been painted at Rome, or had Poussin seen it there, he would have ranked it as the fourth of the *chefs-d'œuvres* of that emporium of art.' Jouvenet had a ready invention and a fruitful genius, and a taste for grandeur in composition. His design is correct, and his draperies are cast in an elegant and graceful manner."—BRYAN.

JULIEN (Bernard Romain, Born 1802 and Died 1871).

2161 "EUGENE SUE."

PROOF BEFORE LETTERS ON INDIA PAPER, SIGNED. VERY RARE.

JUNDT (Gustave, Born 1830).

2162 "THE INCROYABLES."

ORIGINAL ETCHING. VERY RARE. 100 IMPRESSIONS ONLY. PLATE DESTROYED.

KAUFFMAN (Angelica, Born 1741 and Died 1807).

2162* "HOLY FAMILY."

AN ORIGINAL ETCHING by this well-known and favorite artist, neatly framed. Among her many admirers were the celebrated Abbé Winckelmann, who in a letter to his friend Franck, written in 1764, speaks of her accomplishments in the most flattering terms. "I have just been painted," says he, "by a stranger, a young person of rare merit. She is very eminent in portraits in oil, mine is an half length, and she has made an etching of it, as a present to me. She speaks Italian as well as German, and expresses herself with the same facility in French and English, on which account she paints all the English who visit Rome. She sings with a taste which ranks her amongst our greatest virtuose. Her name is Angelica Kauffman."

KELLER (Joseph, Born 1811 and Died 1873).

2163 "THE QUEEN OF HEAVEN," after DEGER.

Keller was a pupil of Desnoyers and Forster, and in this beautiful specimen of pure line he appears to have combined the qualities of both his masters.

KLAUBER (Joseph S., Born 1710 and Died 1768).

2164 CHARITY, after GUIDO.

KLEIN (John A., Born 1792, Died 1875).

2165 "WATERING HORSES IN ITALY"; "A POINTER DOG"; "A SWISS BULL." (3)

Three painter's etchings by this clever though now almost forgotten German artist.

KOBELL (Ferdinand, Born 1740 and Died 1799).

2166 "SPORTS OF CHILDREN"; "LANDSCAPES"; "PEASANTS"; etc. (15)

KOBELL (Wilhelm, Born 1766 and Died 1855).

2167 "LANDSCAPES." (3)

LACOSTE (the younger).

2168 "FRANCIS RAVAILLAC."

A FINE COPY OF THE VERY RARE CONTEMPORARY PRINT. PROOF ON INDIA PAPER.

LALAUZE (Adolphe).

2169 "THE HALT," after MEISSONIER.

A capital rendering of Meissonier's famous picture. Fine impression on Holland paper in gold frame.

LALAUZE.

2170 "ENTRY OF CHARLES V. INTO ANTWERP," after HANS MAKART.

A BEAUTIFUL SUBSCRIBER'S PROOF ON JAPAN PAPER OF THIS EXQUISITE RENDERING OF MAKART'S MASTERPIECE, in fine chestnut frame.

LALAUZE.

2171 "A SOIRÉE TEMP. LOUIS XIV.," after CASANOVA.

RARE. REMARQUE PROOF ON JAPAN PAPER.

LALAUZE.

2172 "THE FIRST COMMUNION," after P. R. MORRIS, A.R.A.

PROOF BEFORE LETTERS ON JAPAN PAPER.

LALAUZE.

2173 "A CANCALAISE OYSTER WOMAN."

ORIGINAL ETCHING, neatly framed in chestnut.

LALAUZE.

2174 "JEAN-FRANCOIS MILLET."

ORIGINAL ETCHING. PROOF ON JAPAN PAPER. A CAPITAL FREE-HAND SKETCH OF THE GREAT PAINTER.

LANCON (A.).

2175 "THE WATERING PLACE," after TROYON.

LANDSEER (Thomas).

2176 "HOLY FAMILY," after CORREGGIO.

A SCARCE EARLY ETCHING BY THE BROTHER OF THE FAMOUS SIR EDWIN LANDSEER.

LANSYER (Emanuel, Born 1835).

2177 "THE FOUNTAIN."

ORIGINAL ETCHING. PROOF ON HOLLAND PAPER.

LARMESSIN (Nicholas de, the younger, Born 1684 and Died 1755).

2178 "WILLIAM COUSTON, SCULPTOR TO THE KING," after LIEN.

LAUGIER (Jean Nicholas, Born 1785).

2179 "SAPPHO," after A. J. GROS.

PROOF BEFORE LETTERS ON INDIA PAPER. Polished oak frame. In this very effective composition the painter depicts the legend of the poetess throwing herself from the Leucadian Rock, because her love for Phaon was not returned. Alexander Pope might have had a picture similar to this in his mind's eye when he wrote:—

"To rocks and seas I fly from Phaon's hate,
And hope from seas and rocks a milder fate.
Ye gentle gales, beneath my body blow,
And softly lay me on the waves below!"

LAURENS (Jean Paul).

2180 "THE BABY OF YPORT."

ORIGINAL ETCHING. PROOF ON INDIA PAPER.

LAW (David).

2181 "FISHING BOATS OFF WHITBY."

ORIGINAL ETCHING. PROOF ON JAPAN PAPER. Gold frame.

LE BAS (James Philip, Born 1708 and Died 1782).

2182 "DAPHNIS AND CHLOE," after BOUCHER.

FINE OLD IMPRESSION, NEATLY FRAMED.

LECOMPTE (Felix, Born 1737 and Died 1817).

2183 "MADONNA DI SAN SISTO," after RAPHAEL.

PROOF BEFORE ALL LETTERS.

LEFMAN (F.).

2184 "THE SMOKER," after VETTER.

PROOF ON INDIA PAPER.

LEFEVRE (Achille Désiré, Born 1798).

2185 "GENERAL FOY," after HORACE VERNET.

A BEAUTIFUL PROOF BEFORE LETTERS ON INDIA PAPER of this exquisite specimen of line engraving. Neatly framed.

LE GRAND (L.).

2186 "TO PROMISE IS ONE THING; TO KEEP YOUR PROMISE ANOTHER," after EISEN.

RARE. Fine original impression, framed in polished oak. EISEN, the accomplished drawing-master to Madame de Pompadour, is well known by his exquisite designs for the "Fermiers Généraux" edition of La Fontaine's "Tales." The present subject is of a similar character. A good-looking young fellow, dressed in all the fashionable frippery of the period, is seated on the ground. By his side is a beautiful young country girl. He is evidently trying to persuade her to do something, she ought not to consent to. She, while inclined to listen to his addresses, is convinced that he is promising more than he intends to perform. The expressions of eagerness on his part, and doubt and fear on hers are admirably rendered.

LEGROS (Alphonse).

2187 "CHARITY."

ORIGINAL ETCHING BY THIS CELEBRATED PAINTER. PROOF BEFORE LETTERS ON JAPAN PAPER. Oak frame.

"Bold and strong in his style, he [Legros] is a proof that the artist never ceases to be true. He has never flattered either the taste or tendencies of his time; it is thus that he has remained himself, and that in each one of his impressions he has subordinated the form to an original and powerful thought."—CHARLES GUELLETTE.

LEGROS.

2188 "THE DISABLED WAGON."

RARE. ORIGINAL ETCHING. FIRST STATE.

LEROLLE (H.).

2189 "REST."

ORIGINAL ETCHING. PROOF ON INDIA PAPER.

LEROUX.

2190 "ST. JEROME," after DOMENICHINO.

PROOF ON INDIA PAPER.

LESSURE (H. E.).

2191 "VICTOR HUGO."

ORIGINAL ETCHING. VERY SCARCE.

L'HULLIER (J. D.).

2192 "SURPRISE."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON JAPAN PAPER. Gold frame.

LELOIR (Alexander Louis).

2193 "UN GENTILHOMME."

ORIGINAL ETCHING, THE ONLY ONE EVER EXECUTED BY THIS DISTINGUISHED ARTIST. PROOF ON JAPAN PAPER.

LELOIR (Maurice).

2194 "THE TRUMPETER."

ORIGINAL ETCHING. PROOF ON HOLLAND PAPER.

LEMPEREUR (Louis Simon, Born 1725).

2195 "AFTER THE BATH," after TRINGUESSE.

LE RAT (P.).

2196 "THE LOVER'S GIFT," after BOUCHER.

PROOF ON INDIA PAPER.

[? LERIGUE.]

2197 "MARSHAL TURENNE AT THE SIEGE OF TURIN."

A study in charcoal, signed and dated 1821, neatly framed, and representing the Marshal, baton in hand, amid the smoke of cannon, receiving proposals for the capitulation of the beleaguered city.

LEVASSEUR (Jean Charles, Born 1734 and Died 1816).

2198 "THE DELUGE," after VERONESE.

LLOYD (W.).

2199 "LANDSCAPE, WITH TREES."

Clever water-color drawing by this artist, in gilt frame.

LONGHI (Giuseppe, Born 1766 and Died 1831).

2200 "BONAPARTE AT THE BATTLE OF ARCOLE," after GROS.

FINE OLD IMPRESSION. RARE.

LONGHI (Giuseppe, Born 1766 and Died 1831).

2201 "THE MAGDALEN," after CORREGGIO.

LOUIS (Aristide).

2202 "NAPOLEON I," after PAUL DELAROCHE.

TRIAL PROOF BEFORE ALL LETTERS, STATE BEFORE THE GRAVER MARKS WERE REMOVED FROM THE MARGIN. VERY RARE, PROBABLY UNIQUE. The original painting, which is known as the "Snuff-Box" Portrait, is in the Standish collection.

LOVEWELL (R.).

2203 "SHIPPING IN HARBOUR."

ORIGINAL ETCHING.

LUCAS VAN LEYDEN (Born 1494 and Died 1533).

2204 "ECCE HOMO."

BARTSCH 71.

LUCAS VAN LEYDEN.

2205 "THE CRUCIFIXION."

BARTSCH 74. Lucas Van Leyden learnt engraving with an armorer and goldsmith, and gave early proof of talent. When he was fifteen years of age he engraved his first plate. Lucas knew Albert Durer, and when that great artist visited Antwerp, in 1520, exchanged some engravings with him, but he did not borrow so much from the illustrious German as other contemporary artists. He retained his original style of interpreting nature, and his mode of engraving remained unchanged. He took his models from those around him, and did not hesitate to dress the Queen of Sheba, Esther, or Dalilah in the costumes of the richer classes of Holland. His "Ecce Homo" may be considered one of his chief compositions from an artistic point of view, but it is also full of another kind of interest. The scene is laid in the public square of a Flemish town, surrounded by gabled houses; and here, indifferent to historical truth, the engraver has given the executioners and spectators the costumes of his own age. We are therefore indebted to him for a very important record of the manners and costumes of the people of the Netherlands in the first half of the sixteenth century.

MANDEL (Johann August Eduard, Born 1809).

2206 "LA MADONNA DELLA SEDIA," after RAPHAEL.

BRILLIANT OPEN LETTER PROOF ON INDIA PAPER; in gold engraved frame, with deep French mat. The finest rendering of the many line engravings of this famous masterpiece of Raphael's. The story of its origin is well known. Raphael had long been seeking a model which could be used to assist him in painting a picture of the Blessed Virgin and her Son which floated before his vision—just real enough to haunt his thoughts continually, and just unreal enough to refuse to be rendered by his brush. Wandering one day in a vineyard in the environs of Rome, he saw in an arbor near some wine casks a young mother seated with her two boys. As she pressed her baby to her breast the older child ran towards her with a stick, to which he had fastened a cross. Now at last the wish of the great painter's heart was realized. But he had only a pencil! On what could he draw? Just then the smooth cover of the huge wine cask presented itself to him, and eagerly he drew upon it the outlines of the mother and her children. This he took away with him, and rested not till he had painted his wondrous "Madonna della Sedia," now reposing—the shrine of many pilgrims—at the Pitti Palace, in the City of "Florence the Fair."

"There is perhaps only one man surviving who deserves to rank with those who have passed away, and he—the German Mandel—has said, 'When I die there will be no more.'"—*The Golden Age of Engraving.*

MARSHALL (William E., Born 1836).

2207 "GENERAL GRANT."

PROOF ON CELLULOID, in ebony frame. This is a very interesting and valuable portrait. It was the last engraved before the hero's lamented death. Indeed, it may be said to have been executed under his superintendence. During the progress of the plate and the General's last illness, Mr. Marshall submitted the proofs in their various stages for his inspection. He approved them, and on the completion of the plate, signed several of the final proofs at the artist's request.

MARTIAL (A. P.).

2208 "A WOMAN CHURNING BUTTER," after J. F. MILLET.

ARTIST'S PROOF, SIGNED, OF THIS CHARMING PRODUCTION, DOUBLY INTERESTING FROM THE FACT THAT IT WAS THE LAST PICTURE CONTRIBUTED BY MILLET TO THE PARIS SALON. H. Wallis, of the *London Times*, a critic not much prone to eulogy, writes:—"The late M. Millet, besides being a landscape painter, was a great figure painter. In the opinion of many he was the first French painter of his time. Certainly, the French school has never produced an artist with more thorough devotion to nature, or who has so truthfully rendered scenes and emotions of natural life. He had the art of introducing into pictures of modern French pastoral life, while retaining the truthfulness of nature, all the elevated qualities of the best artistic culture to be found in the works of the great masters."

MARTIAL.

2209 "OLD OAKS AT BAS-BREAU."

ORIGINAL ETCHING, by this artist, neatly framed.

MARTIAL.

2210 "RIVER THROUGH THE WOODS."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON INDIA PAPER.

MARTIAL.

2211 "THE FOREST OF PIERREFONDS."

ORIGINAL ETCHING. PROOF ON JAPAN PAPER. Gold frame.

MARTIAL.

2212 "WINTER IN THE FOREST."

MARTIAL.

2213 "THE RENDEZVOUS."

ORIGINAL ETCHING. PROOF ON JAPAN PAPER.

MARVY (Louis).

2214 "LANDSCAPE, WITH COTTAGES," after REMBRANDT.

MASQUELIER (Louis Joseph, Born 1741 and Died 1811).

2215 ILLUSTRATIONS TO SWIFT'S "TRAVELS OF GULLIVER," after LE FEBVRE. (10)

FINE OLD IMPRESSIONS OF THESE EXQUISITE ILLUSTRATIONS. RARE.

MASQUELIER.

2216 "JEAN BENJAMIN DE LABORDE," after DENON.

VERY RARE. FINE IMPRESSION ON PARCHMENT OF THIS EXQUISITE PRINT. White and gold frame. Laborde was the author of the "Chansons de Laborde." He was the valet-de-chambre and favorite of Louis XV., by whom he was made "fermier général." He was guillotined during the Reign of Terror.

MASQUELIER (Nicolas Francois Joseph, Born 1760 and Died 1809).

2217 "Corps-De-Garde Hollandais," after LE DUC.

MASSARD (Jean Baptiste Raphael, Born 1775).

2218 "ATALA," after GIRODET.

MASSARD (Jean, Born 1740 and Died 1822).

2219 "ST. PAUL HEALING THE SICK," after LE SUER.

MASSARD (L.).

2220 "ADOLPHE THIERS," after BONNAT.

VERY FINE. PROOF BEFORE LETTERS ON JAPAN PAPER.

MASSON (A.).

2221 "PORTRAIT OF MLLE. ARTUS," after CHAPLIN.

PROOF BEFORE LETTERS ON INDIA PAPER.

MEEKER (E. J.).

2222 "YE BIBLIOPHILE."

AN ORIGINAL PEN AND INK DRAWING by this favorite artist of the *Century Magazine*, made specially for the frontispiece to the work now being printed in Paris, "New York Bibliophile," the author of which is MR. HENRY PENE DU BOIS. A reproduction of this clever drawing has been made for a frontispiece to this catalogue.

MEISSONIER (Jean Louis Ernest, Born 1813).

2223 "LE RAPPORT."

THIS AND THE TWO FOLLOWING NUMBERS ARE ORIGINAL ETCHINGS BY THIS PRE-EMINENT MASTER. PROOF ON INDIA PAPER, ONE OF VERY FEW ETCHED BY MEISSONIER. PHILIPPE BARTY says:—"The etchings of Meissonier are few, and the proofs of them are singularly rare. There is scarcely a cabinet which offers them to the curiosity of amateurs. They are engraved with an extremely fine point, one would almost say with the point of a needle. But the effect is large, because the niceness of the detail loses itself in the mass, and renders, with most astonishing skill, the appearance of everything, the epidermis of each object."

MEISSONIER.

2224 The same. Another impression on Holland paper.

MEISSONIER.

2225 "PUNCHINELLO."

MEMPES (M. L.).

2226 "A SABOT SHOP."

PROOF BEFORE LETTERS ON JAPAN PAPER, neatly framed.

MÉRYON (Charles, Born 1821 and Died 1868).

2227 THE OLD LOUVRE."

PROOF ON BLUE PAPER. RARE. THIS AND THE FOUR FOLLOWING NUMBERS ARE ORIGINAL ETCHINGS BY THIS PRE-EMINENT ARTIST. Méryon, early in life was a naval officer—"he visited remote shores, sailing even round the world, and always employing his leisure hours in sketching everything of interest that came in his way." It was while on one of these voyages he made the drawing of San Francisco, from which he afterwards executed his wonderful etching of that city described below and number 2231. His health, however, did not allow him to follow the sea, and on his return to Paris he studied engraving under Blery and became one of the best etchers of his day. His work, however, did not meet with the appreciation which it deserved and he fell into a melancholia, which finally ended in insanity and death. It is much to be regretted that during one of the paroxysms of his madness he destroyed some of his finest plates. HAMERTON says of him—"Méryon was one of the greatest and most original artists who have appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Durer and Rembrandt live for ever."

MÉRYON.

2228 "PASSERELLE PONT AU CHANGE."

RARE.

MÉRYON.

2229 "TOURELLE RUE DE L'ECOLE DE MEDECINE."

RARE.

MÉRYON.

2230 "LA POMPE NOTRE DAME."

RARE.

MÉRYON.

2231 "SAN FRANCISCO."

MÉRYON'S LARGEST ETCHING, 38 x 7½. IMPRESSION ON JAPAN PAPER. RARE.

MÉRYON.

2232 "THE APSE OF NOTRE DAME OF PARIS."

Fine copy, neatly framed in oak.

MILLET (Jean-François, Born 1814 and Died 1875).

2233 "MOTHER FEEDING HER CHILD."

ORIGINAL ETCHING.

MILLET.

2234 "THE SPINNING WHEEL."

ORIGINAL ETCHING.

MILLSPAUGH (J. H.).

2235 "LANDSCAPE."

ORIGINAL ETCHING.

MONGIN (A.).

2236 "PANSIES.—"THINK OF ME.'"

PROOF BEFORE LETTERS ON JAPAN PAPER, neatly framed.

MONGIN.

2237 "ALEXANDER DUMAS," after MEISSIONIER,

PROOF ON JAPAN PAPER BEFORE LETTERS.

MORAN (Peter, Born 1842).

2238 "ON THE ROAD."

ORIGINAL ETCHING BY THIS ESTEEMED AMERICAN PAINTER. The *London Art Journal* says:—"Peter Moran's excellent etchings are very varied in style and subject, and show a thorough mastery over the resources of the etching needle."

MORAN.

2239 "FARM BUILDINGS AND TREES."

ORIGINAL ETCHING.

MORDANT (Daniel).

2240 "A YOUNG GIRL AT PRAYERS," after JEAN BERAUD.

A SUPERB PROOF BEFORE LETTERS ON CHINA PAPER.

MORGHEN (Raphael Sanzio, Born 1758 and Died 1833).

2241 "MADONNA DEL GRAN DUCA," after RAPHAEL.

EXTREMELY RARE PROOF BEFORE LETTERS by this pre-eminent engraver. Neatly framed in cherry wood. Raphael Morghen, the best known and one of the most celebrated engravers of modern times, needs no eulogy here. He was at an early age instructed in the elements of his art by his father. In 1778 he entered the studio of Volpate at Rome. His first work of importance was a copy of Sadeler's print of Christ and Mary Magdalene in the Garden. This was looked upon as a remarkable performance, and, considering the artist's youth, it gave considerable promise of his future greatness. The well-known Aurora of Guido was his next large plate. His fame now rose to a great height, and he received many commissions from the Royal Family of Florence and others. In 1795 he commenced the celebrated "Transfiguration" of Raphael, but it was not completed until 1812, when it appeared with a dedication to Napoleon. This print was originally sold for twenty scudi, but its value has so much increased that certain impressions have sold of late years for several hundred dollars. All the prints of Morghen have been described in a very able manner by Mr. F. R. Halsey in his Catalogue Raisonné, to which exhaustive book we refer those of our readers who may want any information on this subject. Many years since the late Duke of Buckingham paid one thousand two hundred pounds for a collection of the works of Raphael Morghen. What would such a collection sell for now?

MORGHEN.

2242 "THE VIRGIN AND THE SLEEPING CHRIST.—PARCE SOMNUM RUMPERE," after TITIAN.

FINE OLD IMPRESSION OF THIS BEAUTIFUL PRINT.

MORGHEN.

2243 "APOLLO AND THE MUSES ON MOUNT PARNASSUS," after MENGS.

FINE OLD IMPRESSION "BEFORE THE FIG-LEAF," in antique oak frame.

MORGHEN.

2244 "THE TRANSFIGURATION," after RAPHAEL.

FINE OLD IMPRESSION IN ANTIQUE OAK FRAME. Painted for the Church of San Pietro in Montorio; now in the Gallery of the Vatican.

MORGHEN.

2245 "THE HOLY FAMILY REPOSING IN EGYPT," after POUSSIN.

VERY FINE OLD IMPRESSION.

MORGHEN ("Raphael et Antonius").

2246 "THE TRANSFIGURATION," after RAPHAEL.

BLACK OAK FRAME. An impression with only the artists' names, "Raphael Sanctius pinx.—Raphael et Antonius Morghen Sculps."

MORIN (François-Gustave, Born 1809).

2247 "A SENTIMENTAL WALK."

ORIGINAL ETCHING. VERY SCARCE. 100 IMPRESSIONS ONLY TAKEN AND PLATE DESTROYED.

MULLER (H. C.).

2248 "PSYCHE CARRIED OFF BY THE ZEPHYRS," after PRUDHON.

VERY FINE PROOF BEFORE LETTERS ON INDIA PAPER, and in polished oak frame.

MULLER.

2249 "CARL. DE SECONDAT MONTESQUIEU."

VERY FINE. PROOF BEFORE LETTERS ON INDIA PAPER of this excellent portrait of the author of the "Spirit of Laws."

MURRAY (C. O.).

2250 "SAVED," after NAPIER HENRY.

PROOF ON JAPAN PAPER; neatly framed.

MURRAY.

2251 "WHEN THE KYE COME HOME," after MARK FISHER and J. D. WATSON.

PROOF BEFORE LETTERS ON JAPAN PAPER; neatly framed.

NAEGLE (Victor).

2252 "THE SPIRIT OF THE CRUSADES."

AN ORIGINAL STUDY IN OIL by this artist neatly framed. In the centre of the picture stands a stalwart baron of the middle ages in armor, leaning on his two-handed sword. The spirits of Religion, Justice, and Faith are inciting him to leave his ancestral halls and go forth to take part in the deadly struggle between Infidel and Christian for the possession of the Holy Land.

NANTEUIL (Robert, Born 1630 and Died 1678).

2253 "LOUIS XIV."

A FINE OLD IMPRESSION, neatly framed, of this celebrated portrait executed by command of the King by this pre-eminent engraver, inscribed "Nanteuil ad virum faciebat cum privil. Regis 1677." Fred. Keppel, in his Essay on "The Golden Age of Engraving," says:—"Nanteuil's abilities were refined by a classical education, and his correct taste restrained him from running into the prevailing fashion of meretricious ornamentation. He usually represents his personages within a neat oval of about seven by nine inches. His works illustrate the reign of Louis XIV., and are all, without exception, fine."

NANTEUIL.

2254 "PIERRE DU CAMBOUT DE COISLIN, BISHOP OF ORLEANS."

VERY FINE.

NANTEUIL.

2255 "JEAN FRANCOIS SARRASIN."

NANTEUIL (Celessin, Born 1813 and Died 1873).

2256 "THE BLOOD OF THE GIANTS."

ORIGINAL ETCHING, VERY SCARCE. 100 IMPRESSIONS ONLY, AND PLATE DESTROYED.

OSBORNE (H. F.).

2257 "A WALK THROUGH THE WOODS."

ORIGINAL ETCHING.

OSTADE (Adrian Van, Born 1610 and Died 1685).

2258 "LE JOUEUR DE VIOLON."

BARTSCH 44.

OSTADE.

2259 "LES MUSICIENS AMBULANTS."

BARTSCH 38.

OSTADE.

2260 "THE QUARREL."

AN UNUSUALLY FINE ORIGINAL IMPRESSION.

PANNIER.

2261 "THE MARRIAGE OF THE VIRGIN," after RAPHAEL.

PEARCE (E. L.).

2262 "A RUSTIC BRIDGE."

ORIGINAL ETCHING.

PERELLE (Gabriel, Born 1610 and Died 1680).

2263 "LANDSCAPES WITH RUINS AND FIGURES." (2)

PICART (Etienne, called the Roman, Born 1631 and Died 1721).

2264 "THE MARRIAGE OF ST. CATHARINE," after CORREGGIO.

PICART (Bernard, Born 1663 and Died 1738).

2265 "DUTCH PEASANT."

A sketch in water-colors, neatly framed, representing a Dutch peasant in a gala dress. Bernard Picart was the son of "Picart the Roman" and early received instruction in design from his father. At the age of sixteen he gained the prize at the Academy of Paris. Bryan says—"He distinguished himself not less as a designer than an engraver, and he executed a multitude of plates, which evince the fertility of his genius, and the excellence of his taste. His drawing is correct and his prints have a very pleasing appearance. In 1710 he left Paris and settled at Amsterdam where he found abundant employment."

PICART.

2266 "THE TRIUMPH of PAINTING."

Inscribed "B. Picart invenit et fecit."

PICCINNI (A.).

2267 "A SOUVENIR OF ROME."

ORIGINAL ETCHING. PROOF BEFORE LETTERS, ON INDIA PAPER.

PICGUENOT (Euphrasie).

2268 "SIR JOSHUA REYNOLDS."

A very rare stipple rendering of the well-known "spectacle" portrait painted by Sir Joshua himself.

PIGLHEIN (Bruno).

2269 "A SPANISH DANCER."

A BEAUTIFUL REPRODUCTION OF A PASTEL DRAWING BY THIS CLEVER ARTIST.

PIGLHEIN.

2270 "A FRENCH-WOMAN OF THE NINETEENTH CENTURY."

A beautiful fac-simile of a charming India-ink drawing by this artist. Chestnut frame.

PIRANESI (Giovanni Battista, Born 1713 and Died 1778).

2271 "VIEW OF THE CAMPO VACCINO."

"Piranesi devoted his life to etching the magnificent ruins and edifices of his native country. His plates are of large size, and are etched with so much picturesque boldness and ruggedness that he well deserves his sobriquet of the Rembrandt of Architecture."—"THE GOLDEN AGE OF ENGRAVING."

PIRANESI.

2272 "VIEW OF THE PORTICO OF OCTAVIA, ROME."

PIRANESI.

2273 "THE CURIA OSTILIA, ROME."

PIRANESI.

2274 "VIEW OF THE GOLDEN PALACE OF NERO, COMMONLY CALLED THE 'TEMPLE OF THE SUN.'"

POPE (John M.).

2275 "THE REPRIMAND."

PROOF ON SATIN. ONE OF A LIMITED NUMBER IN THIS STATE.

POPELIN (Claudius).

2276 "LES CONQUERANTS."

ORIGINAL ETCHING. PROOF ON INDIA PAPER.

PORPORATI (Carlo Antonio, Born 1741 and Died 1816).

2277 "A YOUNG WOMAN PREPARING FOR BED," after VANLOO.

POTTER (Paul, Born 1625 and Died 1654).

2278 "COWS AND OXEN." (8)

BARTSCH 8. "We have some charming etchings by this celebrated artist, drawn with great spirit and correctness, and executed in a very masterly style. They are as follow: A set of eight plates of cows, oxen, etc., with a bull on the title; Paulus Potter, f.," etc.—BRYAN.

POURVOYEUR.

2279 "JEAN BAPTISTE P. MOLIERE," after COYPEL.

PROOF BEFORE LETTERS, ON INDIA PAPER.

PREVOST (Benoit Louis, Born 1740 and Died 1804).

2280 "LADY HESTER STANHOPE," after DENON.

PREVOST (Z.).

2281 "THE DEATH OF ST. FRANÇOIS," after CORREGGIO.

PROOF ON INDIA PAPER.

RAJON (Paul-Adolphe).

2282 "THE YOUNG STUDENT," after MEISSONIER.

RAJON.

2283 "KNIGHT IN ARMOUR," after BARBARELLI.

RAFFAELO SANZIO (Born 1483 and Died 1520).

2284 "MADONNA DELLA SEDIA."

A small copy in oil of this famous picture, in moulded gilt frame.

REMBRANDT (Paul Van Rhyn, Born 1606 and Died 1665).

2285 "A NAKED WOMAN SLEEPING."

BARTSCH 205. SOLD FOR $38, IN THE MORGAN SALE. "Every Art has its great representative master, and the representative etcher is Rembrandt. . . . . Rembrandt is what the French call a god of art. The phrase sounds a little blasphemous to English ears; but whether blasphemous or not, it describes with perfect accuracy the relation of certain famous artists towards their admirers. Rembrandt and one or two others are, in a very strict sense, the gods of connoisseurs, and the kind of homage they receive is not critical, but has the nature of worship or adoration."—HAMERTON.

REMBRANDT.

2286 "THE SUPPER AT EMMAUS."

BARTSCH 87, SOLD AT THE MORGAN SALE FOR $23.

REMBRANDT.

2287 "CHRIST HEALING THE SICK."

KNOWN AS THE "HUNDRED GUILDER" PRINT. AN EXTREMELY FINE COPY BY LEOPOLD FLAMENG. PROOF IMPRESSION BEFORE THE ARTIST'S NAME ON JAPAN PAPER. Ash frame with deep French mat. Of this copy Hamerton says:—"He (Flameng) produced a copy of one of Rembrandt's most difficult and complicated etchings—a copy which certainly far exceeds the most perfect photograph in accuracy, whilst at the same time it possesses as a piece of execution in etching all those technical merits for which Rembrandt himself was famous. It is not an exaggeration of the truth to affirm, that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt. . . . . It may be difficult to convey to the reader that full apprehension of the wonder of such a work as this. In a certain sense it may be boldly affirmed that, as a technical performance merely, such a copy as this is even more wonderful than the original plate itself."

REMBRANDT.

2288 "THE BURGOMASTER SIX."

FINE COPY. Polished oak frame.

REMBRANDT.

2289 "PORTRAIT OF HIMSELF LEANING ON A WINDOW SILL."

FINE COPY.

REMBRANDT.

2290 "HEAD."

OLD COPY AFTER REMBRANDT.

REGAMEY (F.).

2291 "THE COMICAL STORY."

ORIGINAL ETCHING. RARE. 100 IMPRESSIONS ONLY. PLATE DESTROYED.

REGNAULT.

2292 "PORTRAIT OF MEISSONIER."

PROOF ON INDIA PAPER, BEFORE ALL LETTERS. VERY FINE AND RARE.

RIBOT (T.).

2293 "UNE GRANDE DOULEUR."

ORIGINAL ETCHING. RARE. 100 IMPRESSIONS ONLY AND PLATE DESTROYED.

RICHARDS (B.).

2294 "A DUTCH BURGOMASTER," after REMBRANDT.

BRILLIANT OLD IMPRESSION of this fine mezzotint, neatly framed.

RICHARDS (F. D. B.).

2295 "AN OLD MILL" and "LANDSCAPE." (2)

ORIGINAL ETCHINGS.

RICHETON (Leon).

2296 "RICHARD BRINSLEY SHERIDAN," after JOHN RUSSELL, R. A.

ARTIST'S PROOF SIGNED, ON JAPAN PAPER. Chestnut frame. The original of this interesting portrait of the celebrated wit, playwright, statesman and orator is now in the National Portrait Gallery, London. It was drawn in crayons in 1788, the year of the Warren Hastings Trial, at which Sheridan's speech was second only to Burke's in virulence. This is the first time that it has ever been acceptably engraved: a remarkable circumstance, considering the fact that it was believed by Sheridan's family to be much more characteristic and lifelike than the well-known one by Reynolds, painted a year later.

RICHOMME (Joseph Theodore, Born 1785).

2297 "TRIUMPH OF GALATEA," after RAPHAEL, and "THETIS BEARING THE ARMOR OF ACHILLES," after GÉRARD. (2)

A fine pair of BRILLIANT OLD IMPRESSIONS of these well-known and charming prints, neatly framed.

RICHOMME.

2298 "ADAM AND EVE," after RAPHAEL.

BEAUTIFUL AND BRILLIANT ORIGINAL IMPRESSION OF THIS CELEBRATED PRINT.

RIFFAUT (A.).

2299 "NINON," after DARCY.

ROGER (B.).

2300 "MARIE-ANTOINETTE, QUEEN OF FRANCE," after ROSSLIRE DE SUEDOIS.

A FINE FULL-LENGTH PORTRAIT OF THE UNFORTUNATE QUEEN. AN EXCELLENT COMPANION PRINT TO BERVIC'S LOUIS XVI. AND DREVET'S LOUIS XIV. Chestnut frame.

ROPS (Felicien).

2301 "THE SALUTE."

ORIGINAL ETCHING BY THIS CLEVER ARTIST. RARE.

ROPS.

2302 "LA FILEUSE," after MILLET.

PROOF ON JAPAN PAPER.

ROSA (Salvatore, Born 1615 and Died 1673).

2303 "SOLDIER WITH SPEAR."

OLD COPY AFTER THIS CELEBRATED MASTER.

ROULLET (Jean Louis, Born 1645 and Died 1698).

2304 "JEAN BAPTISTE LULLY, MUSICIAN TO THE KING," after MIGNARD.

ROWLANDSON (Thomas, Born 1756 and Died 1827).

2305 "GOING TO THE COLONIES."

ORIGINAL SKETCH, in water-colors, by the great English caricaturist Rowlandson, and in passe-partout.

This picture, by the inimitable artist, who illustrated the "Tour of Doctor Syntax," represents a convoy of prisoners on their way to a ship laying in the offing. A boat is just about to leave shore, in which are a party of male and female emigrants, who are leaving their country for their country's good. The middy is at his post. Six unhappy mortals are seated in the boat, some of whom have a most woe-begone and bedraggled appearance. Two red-coats, with pointed bayonets, are aiding the ceremonies—one by pushing a clerical-looking personage into association with the scourings of society. The faces of the women are studies, particularly that of the lady who has evidently got up before breakfast and without completing her toilet. Two cart-loads of similar human cattle are on the way—the last of which is passing under a gallows, where ominously swing a pair of corpses—and which fate may betake their living brethren unless they amend their lives in the new country where they may have the chance of becoming worthy and respectable members of society, if not the founders of the best families in a new world.

Rowlandson was born in Old Jewry, London, in 1756. Early in life he was the recipient of a legacy of £7,000 from an aunt, which he soon wasted in gambling and debauchery, and only when his means were exhausted he sat down to work. His drawings, somewhat farcical, but very clever caricatures, were made with a reed pen, and then drawn in water-colors; many of them are of large size, and all indicate great skill of hand and keen observation. The above is an excellent example.

Every one at all acquainted with the arts know the caricature work of this very eccentric genius; the extent of Rowlandson's talent, however, as a draughtsman, is not so generally known. His studies from the human figure at the Royal Academy were made in so masterly a style, that he was set up as a rival to Mortimer, whom he would have excelled, had his subsequent mode of study kept pace with the fecundity of his invention. His powers, indeed, were so versatile, and his fancy so rich, that every species of composition flowed from his pen with equal facility. There are certain subjects of his composition carried through with a compatibility of style so truly original, and so replete with painter-like feeling, that Sir Joshua Reynolds and West pronounced them wonders of art.

RUDAX (E.).

2306 "THE LITTLE FISHERMAN."

ORIGINAL ETCHING, PROOF BEFORE LETTERS, ON INDIA PAPER.

RYLAND (William Wynne, Born 1732 and Died 1783).

2307 "JUPITER AND LEDA," after BOUCHER.

FINE ORIGINAL IMPRESSION, VERY SCARCE, and neatly framed. The unfortunate engraver of this beautiful piece had a curious story. Born in London in 1732, he first studied engraving with Ravenet, the collaborateur of Hogarth, who was at that time established in England. On leaving that master he went to Paris, and studied design under Boucher and engraving with J. P. Le Bas. On his return to his native city he acquired distinction in his profession, and was appointed engraver to the King. But he was one of those peculiarly constituted individuals who cannot make the best of prosperity. Becoming involved in pecuniary difficulties, he committed forgery, was tried, condemned and executed in 1783, as was that holy divine and sanctimonious hypocrite, Dr. Dodd, a few years before, for a similar offense, and in his full canonicals, surplice, doctor's hood and all.

RYLAND.

2308 "THE TRIUMPH OF VENUS," after ANGELICA KAUFFMANN.

ST. AUBIN (Augustin, Born 1720).

2309 "JACQUES ROETTIERS," after COCHIN.

ST. AUBIN.

2310 "FENELON," after VIVIEN.

EXTREMELY FINE ORIGINAL IMPRESSION.

SALVADOR-CARMONA (Emanuel, Born 1740).

2311 "FRANCOIS BOUCHER, PAINTER TO THE KING," after SUEDOIS.

FINE. HIS RECEPTION PRINT AT THE ACADEMY.

SCHLEIGH (Adrian).

2312 "THE SONG OF THE BELL," after CHRISTOPHER NILSON.

A large folio line engraving, in nine compartments, illustrating Schiller's famous poem.

SCHMIDT (George Frederick, Born 1712 and Died 1775).

2313 "PIERRE MIGNARD, PAINTER TO THE KING," after RIGAUD.

SCHMUTZER (Jacob Mathias, Born 1733 and Died 1811).

2314 "THE FAMILY OF RUBENS," after RUBENS.

SCHREYER (Adolphe, Born 1828).

2315 "AN AMBUSCADE."

SCHUPPEN (Peter van, the Elder, Born 1628 and Died 1710).

2316 "LOUIS THE DAUPHIN, SON OF LOUIS THE GREAT," after FRANCIS DE TROY.

Folio. Very fine, in oak frame; engraved 1684. Van Schuppen the Elder was a pupil of Nanteuil and acquired much of the magnificent style of that master.

SCHUPPEN.

2317 "FRANCOIS VAN DER MEULEN, PAINTER TO THE KING," after LARGILLIÈRRE.

SCRIVEN (Edward, Born 1775 and Died 1841).

2318 "NELL GWYN," after SIR PETER LELY.

PROOF ON INDIA PAPER. Ebony and gold frame. Scriven was a pupil of Bartolozzi and in one respect he excelled his master, as, unlike him, he faithfully rendered the character and expression of the painter he had to translate. This print was engraved for the Rev. T. F. Dibdin, from the original at Althorp, and is a different and more pleasing portrait than the one by the same engraver which appears in "Grammont's Memoirs."

SERZ (J.).

2319 "THE TRIBUTE MONEY," after TITIAN.

PROOF ON INDIA PAPER BEFORE LETTERS.

SLOCOMB (Frederick).

2320 "A MIDDLESEX LANE."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON JAPAN PAPER. Gold frame.

SMILLIE (James D., Born 1833).

2321 "SOUTH JEFFERSON STREET, POUGHKEEPSIE."

ORIGINAL ETCHING. PROOF ON SATIN, ONE OF A LIMITED NUMBER IN THIS STATE.

SMIRKE (Robert, Born 1752 and Died 1845).

2322 Set of Illustrations to the "ARABIAN NIGHTS," engraved by PETER MAVERICK, BRUEN, etc. (12)

FINE OLD IMPRESSIONS and RARE.

SOMM (M.).

2323 "A JAPANESE STUDY."

A characteristic water-color drawing, neatly framed, and which would delight the heart and inflame the fancy of Oscar Wilde, and brings up memories of the "Mikado." It represents the Japanese swell of the period, gorgeously arrayed—gloves, fan, and silk garment of many colors, which will be found in the works on Japanese ceramics and decoration of Gonse, Audsley and Bowes. The figure of the inhabitant of Yeddo holding a fan is admirably depicted, and the colors of the embroidery on the yellow gown are delightfully blended. The indigo background displays the touch of a master's brush. M. Somm is well known by his admirable etchings in dry point.

SOTOMAYER (Esquirel de).

2324 "KARL DU JARDIN," after HIMSELF.

STAAL (G.).

2325 "JULES JANIN."

ORIGINAL ETCHING. PROOF BEFORE LETTERS.

STAAL.

2326 "MADAME LAMARTINE."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON INDIA PAPER.

STAAL.

2327 "JEAN PIERRE BÉRANGER."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON INDIA PAPER.

STAAL.

2328 "ALFRED DE VIGNY."

ORIGINAL ETCHING. PROOF ON INDIA PAPER. A capital portrait of the author of "Cinq Mars."

STAAL.

2329 "MADAME DE GIRARDIN."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON INDIA PAPER.

STAAL.

2330 "MADAME DE POMPADOUR" AND "MADAME DU BARRY." (2)

[STOTHARD (Thomas, Born 1755 and Died 1834)?]

2331 "TASSO RECITING TO THE PRINCESS AT THE COURT OF FERRARA."

A spirited sepia drawing, neatly framed, and in the manner of, and probably by, Thomas Stothard. It represents the well-known incident in the early life of the poet Tasso when he recited his "Rinaldo" before the Princess Eleonora and her brother the Duke Alfonse, the first step which afterwards made his name famous throughout Italy.

STRANGE (Sir Robert, Born 1721 and Died 1792).

2332 "VENUS ATTIRED BY THE GRACES," after GUIDO.

BRILLIANT OLD IMPRESSION and neatly framed, of this fine print engraved by the eminent artist in 1759. "Sir Robert Strange, born in the distant Orkneys in 1721, abandoned the law for engraving. As a youthful Jacobite he joined the Pretender in 1745, sharing the disaster of Culloden, and owing his safety from pursuers to a young lady dressed in the ample costume of the period, whom he afterwards married in gratitude, and they were both happy. He has a style of his own, rich, soft, and especially charming in the tints of flesh, making him a natural translator of Titian."—CHARLES SUMNER.

STRANGE.

2333 "VENUS AND ADONIS," after TITIAN.

BEAUTIFUL OLD IMPRESSION OF THIS CELEBRATED NUDE SUBJECT.

TAIEE (A.).

2334 "MILLET'S HOUSE AT BARBISON," from an original drawing by J. F. MILLET.

PROOF ON JAPAN PAPER.

TAYLOR (T.).

2335 "THE DUTCH DENTIST" and "THE COTTAGE DOOR," after G. DOW. (2)

TENIERS (David, Born 1610 and Died 1694).

2336 "JOLLY COMPANIONS EVERY ONE."

Curious old Dutch mezzotint after the younger Teniers, rare unfinished proof before letters, neatly framed in polished oak.

THEROND (E.).

2337 "THEOPHILE GAUTIER."

PROOFS ON INDIA PAPER. Two portraits of the celebrated French writer, one in advanced life, the other a very clever caricature of the younger man.

THEVENIN (J. C.).

2338 "MADONNA," after RAPHAEL.

FINE PROOF BEFORE LETTER ON INDIA PAPER, neatly framed in polished oak.

THORNLEY (G. W.).

2339 "VENUS AFTER THE BATH," after BOUCHER.

RARE. A FAC-SIMILE ON COPPER, PRINTED IN TINTS AFTER A CHALK DRAWING BY THIS MASTER. White and gold frame.

THORNLEY.

2340 "A YOUNG GIRL READING," after BOUCHER.

A fac-simile on copper, printed in tints after a chalk drawing by this master. White and gold frame.

TRIERE (P., Died 1780).

2341 "HERCULES HESITATING BETWEEN VENUS AND MINERVA, after CRAYER.

ENGRAVER'S PROOF BEFORE LETTERS, neatly framed in polished oak.

TURNER (Charles, Born 1773 and Died 1857).

2342 "A FAMOUS NEWFOUNDLAND DOG," after H. B. CHALON.

VERY FINE. Polished oak frame. Charles Turner was a pupil of Boydell. He engraved many remarkable plates in mezzotinto; principally portraits after Reynolds, Shee, Lawrence, etc. He also engraved several of the plates of his great namesake's "Liber Studiorum."

ULM.

2343 "PETRUS BOREL."

PROOF ON INDIA PAPER.

UNGER (W.).

2344 "A WINTER SCENE IN HOLLAND," after REMBRANDT.

UNGER.

2345 "DUTCH PEASANTS," after OSTADE.

VALPERGA (L.).

2346 "CONJUGAL CORRECTION," after GERARDON.

A characteristic engraving of the French school of the period of Louis XV. Love is represented as beating the almost nude wife with roses, while the husband compels her to submit to a punishment less than she deserves.

VANDEVELDE (E., Born 1597 and Died 1648).

2347 "THE QUACK DOCTOR—'POPULUS VULT DECIPI,'" after WILLIAM BUYTENWEG.

A FINE OLD ORIGINAL IMPRESSION, neatly framed, of this very rare and curious print.

VANDERHOOF (Charles H.).

2348 "THE OLD PIER."

ORIGINAL ETCHING, ARTIST'S PROOF SIGNED.

VANDYCK (Anthony, Born 1599 and Died 1641).

2349 "LUCAS VOSTERMANS, ENGRAVER OF ANTWERP."

This and the three following numbers are original etchings by the celebrated portrait painter. Vandyck was not content merely to look over engravings after his works by Bolswert, Pontius or Vostermans; he used the etching needle himself, and has left brilliant proofs of his skill in this kind of work. Hamerton says:—"He (Vandyck), is one of the great princes of the art. Vandyck's etchings have greatly increased in value of late years. At M. Séguier's sale, in 1844, they averaged from three to eight pounds each, and were thought to be very dear. At recent sales they have produced sums varying from eight to thirty pounds. It may be considered certain that, as etching becomes better appreciated, the plates of Van Dyck will attain still higher prices."

VANDYCK.

2350 "ERASMUS."

VANDYCK.

2351 "JUSTUS SUSTERMANS, PAINTER TO THE GRAND DUKE, FLORENCE."

VANDYCK.

2352 "DANIEL MYTENS, PAINTER OF HOLLAND."

FINE OLD IMPRESSION. Engraved by Paul Pontius (1596), after Vandyck. This and the next number are of the same size, and uniform with the original heads by Vandyck described above. "In his fine portraits after Vandyck, Pontius seems to have adapted his style to the character of the persons represented. His plates are executed with the graver in a clear bold style; and they will be ranked among the ablest productions of the Flemish engraver."—SPOONER.

VANDYCK.

2353 "PHILLIP HERBERT, EARL OF PEMBROKE."

FINE OLD IMPRESSION, engraved by Robert Vander-Voerst (1596—1669).

VARIN (A.).

2354 "MADAME RACHEL."

PROOF ON INDIA PAPER. A CAPITAL PORTRAIT OF THE CELEBRATED ACTRESS.

VERNET (Horace, Born 1789 and Died 1863).

2355 "NAPOLEON THE THIRD AT THE BATTLE OF SOLFERINO."

This is a very spirited sketch in water-colors of the conflict in the cemetery of Solferino, attributed to the great "our own correspondent of the brush." Napoleon, mounted on a gallant gray, is vehemently urging on his soldiers, who are responding with a dash, and the white-coated Austrians are giving way to the impetuosity of their opponents. This sketch is supposed to be one of many made by Vernet in his old age as a preliminary study for one of his large canvases. Probably about the time this sketch was made, Vernet painted his great picture of the Battle of the Alma and his Portrait of Napoleon III.

VEYRASSAT (Jules Jacques).

2356 "SUNSET," after DAUBIGNY.

VIDAL (Gerald, Born 1742).

2357 "THE CONFIDENTIAL SOUBRETTE," and "THE TOILETTE MERCHANT," after LAURINS.

A pair of beautiful old French prints, bright original impressions, neatly framed. Very rare, in this fine state.

VILLERY (Antoine Claude Francois, Born 1768).

2358 "INNOCENCE AND LOVE," after PRUDHON.

BRILLIANT OPEN LETTER PROOF OF THIS EXQUISITE LINE ENGRAVING, neatly framed.

WALLACE (Henry W.).

2359 "FOOT OF BROAD STREET, OLD NEW YORK."

PROOF ON SATIN. ONE OF A LIMITED NUMBER TAKEN IN THIS STATE.

WALTNER (C.).

2360 "THE CHINA VASE," after FORTUNY.

Fine impression on Holland paper and in gold frame.

WALTNER.

2361 "DANS LA ROSÉE," after CAROLUS DURAN.

PROOF ON INDIA PAPER. A BEAUTIFUL SPECIMEN OF WALTNER'S METHOD OF TREATING THE NUDE FEMALE FIGURE.

WALTNER.

2362 "HEAD OF A YOUNG GIRL," after DU BOIS.

FINE PROOF BEFORE LETTERS ON JAPAN PAPER.

WATERLOO (Anthony, Born 1618 and Died 1679).

2363 "HERMAPHRODITUS AND THE NYMPH"; AND "PAN PURSUING THE NYMPH SYRINX." (2)

Landscapes with trees; the classical legends introduced; neatly framed in polished oak. Spooner says:—"As an engraver, the works of Waterloo have long been the admiration of artists and connoisseurs. They are etched with great spirit and facility, in a very masterly style, and usually retouched with the graver to harmonize the lights and invigorate the shadows. They consist of landscapes from his own designs, frequently embellished with figures from sacred and profane history and mythology. He etched the whole design with equal strength, but slightly, and then finished in a bold manner those parts which he desired to be most effective."

WATERLOO.

2364 "THE LITTLE COTTAGE."

ORIGINAL ETCHING—BARTSCH 29.

WATERLOO.

2365 "SMALL LANDSCAPE WITH TREES."

WHISTLER (James Abbott M'Neill, Born 1834).

2366 "CHELSEA."

IMPRESSION ON HOLLAND PAPER, in gold frame. "Whistler is widely known by his etchings and his paintings; the former receive unqualified praise, the latter have been alternately abused and lauded, but even his severest critics seem inclined to allow him exceptional achievements."—TYTLER'S "*Modern Painters.*"

"The most finished and perfect specimens of Whistler's artistic powers are to be found in his etchings. For some time amateurs in this branch of art have been acquainted with the views of the Thames executed by him. We can think of no work of the kind in which genius is more decisively manifested. The views of shipping and river-bank reveal the closest study of the effects to be seen in and about London."—*London Art Journal.*

WHISTLER.

2367 "STREET SCENE IN PARIS."

ORIGINAL ETCHING.

"Whistler may be fairly estimated now. He has very rare and very peculiar endowments, and may, in a certain sense, be called great—that is. so far as greatness may be understood of faculties which are rather remarkable for keenness and originality than range. The faculties which he has are pre-eminently of the artistic order; he is essentially a painter and etcher; . . . . . he is never literary, but always pictorial. . . . . It is unfortunate, I think, that etchings like those of Mr. Whistler and Mr. Haden should be published at such a very high price and in such a small edition."—HAMERTON.

WHISTLER.

2368 "BOATS AT MOORING."

FINE IMPRESSION on Holland paper in oak frame.

WILLE (John George, Born 1717 and Died 1807).

2369 "THE LITTLE PHYSICIAN," after GASPAR NETSCHER.

A fine original impression, neatly framed. "But Paris soon again became the centre of the art, which he quickened into new life by an engraver of original genius, who attracted to him pupils from all parts of Europe, so that he became the father of the great school of engravers that flourished in France, Germany and Italy about the end of the last century. This eminent master was JOHN GEORGE WILLE, who was born at Konigsberg in 1717, but establishing himself in Paris, he devoted his long life of ninety-one years to the art in which he so greatly excelled. His neat and careful style was well adapted to pictures of the school of Gerard Dow, as well as to elaborate portraits, and there is no engraver whose works are more eagerly sought and more universally admired."—"THE GOLDEN AGE OF ENGRAVING."

WILLE.

2370 "ABRAHAM RECEIVING HAGAR," after DIETRICH.

FINE IMPRESSION, but lacks margin.

WILLE.

2371 "JEAN BAPTISTE MASSE," after TOCQUE.

WILLE.

2372 "THE GOOD WOMAN OF NORMANDY," after P. A. WILLE.

Copy of Wille's famous print.

WILLE.

2373 "PHILIPPE I., KING OF FRANCE."

WILLE.

2374 "THIERRY I., KING OF FRANCE."

WILLE.

2375 "THIERRY II., KING OF FRANCE."

WILLE.

2376 "DAGOBERT II., KING OF FRANCE."

WILLE.

2377 "HENRY I., KING OF FRANCE."

WILLE.

2378 "HUGH CAPET, KING OF FRANCE."

WILLE.

2379 "LOTHAIRE, KING OF FRANCE."

WILLE.

2380 "LOUIS I., KING OF FRANCE."

WILLE.

2381 "LOUIS II., KING OF FRANCE."

WILLE.

2382 "LOUIS VI., KING OF FRANCE."

WILLE.

2383 "CHARLES III., KING OF FRANCE."

WILLE.

2384 "CHARLES IV., KING OF FRANCE."

WILLE.

2385 "CHILDERIC II., KING OF FRANCE."

WILLE.

2386 "CHILDERIC III., KING OF FRANCE."

WILLE.

2387 "CHILPERIC II., KING OF FRANCE."

WILLE.

2388 "CLOVIS III., KING OF FRANCE."

WORMS (Jules).

2389 "EVERY AGE HAS ITS PLEASURES."

ORIGINAL ETCHING. PROOF ON INDIA PAPER.

WOLGEMUTH (Michael, Born 1434 and Died 1519).

2390 "KNIGHT IN ARMOR."

Neatly framed. This curious old woodcut attributed to the father of wood-engraving represents a knight in full armor, covered with a mantle, with the collar of a noble order suspended from his neck; his hand rests on a two-handed sword, and his armorial bearings, tinctured with the proper heraldic colors, appear in the left-hand corner.

YON (E.).

2391 "A SMALL BRANCH OF THE MARNE."

ORIGINAL ETCHING. PROOF BEFORE LETTERS ON INDIA PAPER.

2392 "NAPOLEON AT THE BATTLE OF BORODINO, SEPTEMBER 7th, 1812."

A CURIOUS LARGE CONTEMPORARY WATER-COLOR DRAWING IN INDIA INK AND SEPIA OF THIS FAMOUS BATTLE, evidently drawn for the purpose of engraving on copper, as the soldiers have their swords in their left hands, and their muskets on their left shoulders. Napoleon is represented in the distance surrounded by his staff. In the foreground a squadron of French cavalry—the dashing Murat at their head, are charging the Russian infantry.

2393 "THE HAPPY FIDDLER."

A clever and highly finished original water-color drawing of the German school, about 1765, neatly framed in polished oak.

2394 "THE BATHER AT THE SPRING."

A spirited original water-color drawing (neatly framed) representing a young girl, perfectly nude, just emerged from the water, and about to drink from a spring which trickles above her head.

2395 "A VOTARY OF BACCHUS."

Finely colored, in neat oak frame.

2395* "ON THE BANKS OF THE SEINE, PARIS," etching by JACQUE.

2396 BACCHANTE. "NUDE FEMALE FIGURE ASLEEP."

PROOF ON JAPAN PAPER.

2397 VAN MARCKE. "LANDSCAPE WITH CATTLE," after.

PROOF ON JAPAN PAPER.

2397* "WHERE'S THE FIELD?"

FINE SPORTING SUBJECT, Fox Hunting, engraved by M. Hunter, and in antique oak and bronze frame.

2398 "THE KISSES," engraved by F. FLIPART. (2 pieces.)

A pair of exquisite eighteenth century engravings, neatly framed.

2399 "ST. JOHN THE EVANGELIST."

A VERY CURIOUS GRECO-RUSSIAN ENGRAVING printed on linen, representing incidents in the life of St. John and other saints of the Greek Church. The centre of the picture represents the saint as a gray-bearded old man, according to the manner in which he is depicted in Oriental art. He is standing on the Isle of Patmos, and holds a scroll in his hand. The Virgin in glory is in the clouds at the right. The lower portion of the engraving represents a turreted city, and a number of religious buildings, Russian horsemen, camels, etc. The sides of the picture are in eight compartments, which depict incidents in the lives of the saints.

Ancient Woodcuts.

2400 "THE BAPTISM OF JESUS CHRIST."

Master L. F. Bartsch, 96. A curious production, 38 x 10½, containing portraits of Luther, Melancthon and other celebrated contemporaries of the artist.

2401 "THE PARABLE OF THE LABORERS IN THE VINEYARD."

By an unknown Master. Very curious, as illustrating art in Germany at the Durer period. The architecture is Grecian, representing the court-yard of the mansion of the noble master of the vineyard, who is paying off his laborers, and replying to the remonstrance of the discontented one, "Friend, did not I agree with thee for a penny?"

2402 "CITY OF FRANKFORT-ON-THE-MAIN, 1570."

By an unknown artist of the date, with a Key to the principal buildings of the city, in old German text.

2403 "THE TOWN OF PRESSBUBG ASSAULTED BY THE TURKS."

A very rude woodcut, interesting as a specimen of one of the earliest known engravings on wood.

2404 "LOT FLEEING FROM SODOM."

Lot, an old bald-headed man, is in the foreground under the protecting wing of an angel, his two daughters are following, laden with household goods, accompanied by another angel. In the far distance is Lot's wife turned into a pillar of salt, and at the back is the doomed city, in flames, with the fire from heaven still descending. In the right-hand corner of the engraving Lot is represented seated, a daughter on each side, rapidly consuming the wine they had brought along.

2405 "DANCE AT THE FÊTE OF THE VILLAGE OF MEGELDORF." (16)

A frieze in six divisions representing the villagers enjoying themselves. Some are on their way to the feast. Others are drinking. One is drunk. Some are soliciting their partners for the dance. Two are playing the bagpipe and horn, and many are dancing.

2406 "THE MEN CAGED BY THE WOMEN."

Many men in fool's-caps are imprisoned in a large cage. An old woman is teaching them music at the front, while a younger woman has charge of the door at the back. In the distance an old woman with a wheelbarrow is bringing another man, also in a zany's cap, to add to those already in the cage. At the right of the print is a group of men engaged in lamenting that this is eventually to be their fate also.

2407 "THE THREE AGES."

A father is introducing his young son, who is riding a hobby-horse, to his grandsire, a very old man, who is seated at a table, with his money, desk, and writing materials before him.

2408 GROLIER (Jean). Fac-similes of bindings belonging to JEAN GROLIER, with his arms and crest ILLUMINATED IN THE PROPER HERALDIC COLORS; Fac-simile of a deed with GROLIER'S signature, etc. (6 pieces)

2409 "ROGER PAYNE," THE CELEBRATED BOOKBINDER.
Copy of the large plate of this portrait.

2409* "T. F. DIBDIN"; "W. C. BRYANT," etc. Portraits. (6 pieces)

2410 ASCHAM, ASHMOLE, GRANGER, and LOWNDES. Portraits. (4 pieces)

2411 BYRON, HUME, MILTON, DRYDEN, SHAKESPEARE, JOHNSON, SCOTT, DEFOE, GIBBON, POPE, CHAUCER, SPENSER, BEN JONSON, etc. Portraits. (28 pieces)

2412 "MARGUERITE OF NAVARRE."
PROOF ON INDIA PAPER, PRINTED IN CRAYON SANGUINE (GENRE BOUCHER) and from a contemporary painting.

2413 "FRANCIS RABELAIS."
FAC-SIMILE OF A RARE CONTEMPORARY PORTRAIT. PROOF ON INDIA PAPER.

2414 ROUSSEAU, LE SAGE, FENELON, MONTESQUIEU, PHILIDOR, RONSARD, etc. French Literary Portraits. (17 pieces.)

2415 FENELON, LA FONTAINE, MOLIERE, LE SAGE, DESCARTES, RACINE, VOLTAIRE, etc. French Literary Portraits. (11 pieces.)

2416 VOLTAIRE, MONNIER, FLORIAC, etc. Portraits of French Authors, and all proofs on India paper. (4 pieces.)

2417 "THE NUDE IN ART." (25 pieces.)
Subjects after Giordano, Raphael, Poussin, Correggio, Michael Angelo, Rubens, Titian, Guido, Vandyck, Barbieri, Albano, etc., all illustrating "the Nude in Art."

2418 OLD MASTERS. "HANNIBAL," after REMBRANDT; "Pan and Syrinx," after MARTIN DE VOS; "Charge of Cavalry," after BOURGUIGNON; "The Watering-Place," after MIEL; "The Four Ages," after VALENTIN. (5 pieces.)

2419 "A MONK," after GUIDO; "The Flaying of MARSYAS," RIVERA; "Jewish Heads," DENON; "Lydia"; "Landscape with Cows" (original pencil drawing), Vignettes, etc., SOME PROOFS. (10 pieces.)

2420 CORTONE. "Four Muses—Clio, Polymnia, Calliope and Euterpe," engraved by GODEFROY, MASQUELIER, etc., after PIETRA DE CORTONE.

2421 "MARKET DAY"; "Menia Bridge"; "Fishing Boat Ashore." Original etchings. (3 pieces.)

2422 FRENCH LITHOGRAPHS. Subjects after FROMENTIN, HEBERT, COGNIET, FRERE, BARON, etc. (8 pieces.)

2423 FRENCH LITHOGRAPHIC CARICATURES after BELLANGE, etc. (15 pieces.)

2424 SCARRON. SET OF ILLUSTRATIONS TO SCARRON'S "COMIC ROMANCE" engraved by B. AUDRAN, L. SURUGUE and B. LEPICIE, after J. B. PATER. Folio. (11 pieces.)

FINE OLD ORIGINAL IMPRESSIONS. VERY SCARCE.

Scarron's "Comic Romance" is the most important and best of all the humorous and familiar romances of the seventeenth century, and the author's *chef-d'œuvre*. In this history the adventures of a wandering troop of comedians are recited. Strange types and characters abound in the book. The witty little bourgeois Ragotin, the misanthropical Larencune full of vanity and envy, the wicked laugher Rappinirie, the poet Roquebine, full of pretention—not to say anything of the female characters of the romance—present a lively picture of the times and manners of the period, not to be found in the works of any other author.

Jean Baptiste Pater, the designer of the above rare series of prints, was a French painter, born at Valenciennes in 1695. He went to Paris early in life and became the pupil of Anthony Watteau, whose subjects and manner he imitated with considerable success. In these pictures, however, he excelled his master in one respect—that of humor—a spirit which Watteau never attempted.

2425 MARILLIER. Set of Four Illustrations to "GUZMAN DE ALFARACHE, THE SPANISH ROGUE," after MARILLIER, etc. (4 pieces.)

Fine old impression, neatly inlaid to large octavo.

2426 MOLIERE. Illustrations to MOLIERE, mostly Original Etchings by LALAUZE. (8 pieces.)

2427 CHATEAUBRIAND. Set of Thirteen Illustrations to CHATEAUBRIAND, after TONY and ALFRED JOHANNOT, etc. (13 pieces.)

FINE OLD IMPRESSION.

2428 VOLTAIRE. Set of Thirteen Illustrations to VOLTAIRE'S Dramas, engraved by LEFEVRE, CHOLLET, LE BAS, etc., after DESENNE. (13 pieces.)

FINE OLD IMPRESSIONS.

2429 "PAUL AND VIRGINIA." Illustrations to, engraved by DUPONT and SIXDERIERS, after DESENNE. (2 pieces.)

ENGRAVER'S PROOFS BEFORE LETTERS, ON INDIA PAPER.

2430 SHAKESPEARE.—BOYDELL'S LARGE PLATES ILLUSTRATING "TROILUS AND CRESSIDA"; "TWO GENTLEMEN OF VERONA," and "WINTER'S TALE." Engraved by FITTLER and SCHIAVONETTI, after ANGELICA KAUFFMANN and WHEATLEY. (3 pieces.)

2431 ROUSSEAU. SET OF ILLUSTRATIONS TO J. J. ROUSSEAU'S LIFE AND NOVELS, engraved by LEFEVRE, BLANCHARD, etc., after DEVERIA, TONY and ALFRED JOHANNOT. Fine old impressions. (21 pieces.)

2432 "SATYRE MENIPPÉE." Set of Three Illustrations to this curious work, engraved by TONY JOHANNOT, KONIG and LEFEVRE, after DEVERIA. PROOFS ON INDIA PAPER. (3 pieces.)

2433 WOODCUTS, MOSTLY FRENCH, HAND PROOFS ON INDIA PAPER, SOME BEFORE THE BLOCKS WERE FINISHED, etc. (98 pieces.)

A rare lot, very useful for illustrating any work on the fine arts.

2434 "PAINTING AND SCULPTURE." An Allegorical Subject.

Very fine large photograph, mounted.

2435 "THE BURGOMASTER," after ADRIAN OSTADE. Fine line engraving (slightly injured).

2436 "FREDERICK THE GREAT." Portrait. After CHODOWIECKI. RARE.

2437 "AMABLE JULIEN DU BOIS." Two portraits of this celebrated Statesman and Physician. One on India paper. (2 pieces.)

2438 "MISS SYDNEY, of the Theatre Royal Covent Garden." Portrait. Proof on India paper.

2439 SHAKESPEARE, SARAH BERNHARDT, MOZART, and JULIA GRISI. Portraits (6 pieces.)

2440 MURGER, MERY, and DELVAN, all proofs on India paper.

2441 LORD CLIVE, NELSON, RODNEY, DRAKE, BLAKE, COOK, etc. Portraits. (7 pieces.)

2442 BOLINGBROKE, MARLBOROUGH, WALPOLE, BURKE, PITT, STRAFFORD, HAMPDEN, CHATHAM, FOX, etc. Portraits. (10 pieces.)

2443 ERSKINE, BACON, MANSFIELD, COKE, CLARENDON, HALE, CAMDEN, MORE, etc. Portraits. (10 pieces.)

2444 SIR H. DAVY, JENNER, HARVEY, RAY, HUNTER, HERSCHELL, SYDENHAM, etc. Portraits. (16 pieces.)

2445 PRIESTLEY, WESLEY, BARROW, KNOX, WICLIF, WOLSEY, CALVIN, CRANMER, LUTHER, JEREMY TAYLOR, etc. Portraits. (11 pieces.)

2446 WASHINGTON, JEFFERSON, FRANKLIN and PENN. Portraits (4 pieces.)

2447 REYNOLDS, HOGARTH, FLAXMAN, RUBENS and WREN. PORTRAITS. (5 pieces.)

2448 NAPOLEON, CROMWELL, GUSTAVUS ADOLPHUS, etc. PORTRAITS. (6 pieces.)

2449 FRENCH KINGS, engraved by DUPUIS, DUCHANGE, AVELINE, FESSARD, etc. PORTRAITS. (42 pieces.)

2450 PORTRAITS. FRENCH ROYAL PERSONAGES. Some proofs on India. (19 pieces.)

2451 NAPOLEON'S GENERALS—SOULT, BERTHIER, MURAT, NEY, LASALLE, SUCHET, etc. PORTRAITS. (24 pieces.)

2452 PORTRAITS; ILLUSTRATING THE FRENCH REVOLUTION. (13 pieces.)

2453 DUNOIS, TALLEYRAND, COLBERT, RICHELIEU, DUC DE BOURGOGNE, etc. PORTRAITS. SOME FINE AND SCARCE. (7 pieces.)

2454 MIRABEAU, FOY, BARROT, LAFITTE, BERRYER, DANTON, CONSTANT. Portraits of French Orators. ALL PROOFS ON INDIA PAPER, BEING BEFORE LETTERS. (19 pieces.)

2455 BEAUHARNAIS, LAMETH, ROBESPIERRE, LAFAYETTE, SIEYES, etc. PORTRAITS. (18 pieces.)

2456 MIRABEAU, CARNOT, DANTON, ROBESPIERRE, SIEYES, etc. PORTRAITS. (7 pieces.)

2457 PORTRAITS, illustrating French History and Literature. (93 pieces.)

X. Curios

AND

Library Furniture.

"Les Arts, s'appelent les beaux arts parce que leur objet est de produire l'emotion du Beau sans égard aucun pour l'utilité ni du spectateur ni de l'artiste. Ils s'appelent encore les arts libéraux parce que ce sont des arts d'hommes libres et non d'esclaves, qui affranchissent l'âme, charment et ennoblissent l'existence; de la sens et l'origine de ces expressions de l'antiquité; 'artes liberales, artes ingenuœ.'"—COUSIN.

2458 ROYAL DRESDEN PAINTED PORCELAIN PLAQUE, AFTER PHILIP WOUVERMANN.

This handsome porcelain plaque measures fourteen and a half inches in diameter. It is of royal Dresden production and has on the reverse the monogram "A. R." in blue below the line "nach Wouvermann" in gold.

The monogram "A. R." signifying "Augustus Rex," shows that it came from and was painted at the Royal Manufactory of Meissen in Saxony for Augustus the First, King of Poland, 1709–12.

The centre of the plaque is after a painting of Wouvermann, the most popular of all the Dutch landscape painters. It represents a hunting party setting out and corroborating the statement that the celebrated artist never painted a picture without introducing a white or a gray horse. There is a two-inch border of flowers and vases in colors, heightened with gold.

2459 SEVRES CHINA SALAD DISH FORMERLY BELONGING TO NAPOLEON THE THIRD.

This salad bowl, which measures eleven and a quarter inches in diameter and four inches in height, came from the Palace of St. Cloud. It is of white porcelain, with ivy leaf decoration and gold lines, also the letter "N" and imperial crown of the late Emperor Napoleon on two sides. The following are the marks—1, "S. 46" in green label; 2, "Series 1846," royal crown and initials "L. P." all within double circle and in blue; 3, an imperial crown, below which are the words "Château de St. Cloud" within a dentelle circle and in orange.

2460 SEVRES PORCELAIN PLATE FROM THE TUILERIES AND THE PROPERTY OF NAPOLEON THE THIRD.

This example measures nine inches and a half in diameter. It is of purple, white and gold. In the centre are the imperial arms of Napoleon, with crown, sceptres, ermine mantling and Legion of Honor cross and collar. The border an inch and a half in width is of imperial purple with broad gold fillets and the monogram "P. P." denoting that it belonged to the "Palais Privé" and to the personal dinner service of Napoleon the Third at the Tuileries. There are also eighteen gold imperial bees in the border. On the reverse is one of the impressed Sèvres marks of a late date.

2461 "NAPOLEON THE FIRST." BRONZE STATUETTE ON MARBLE BASE.

A three-inch replica of the statue of Napoleon, with the cocked hat and overcoat of "the man in gray"—as it stood on the apex of the Vendome Column in Paris during the reign of King Louis Philippe and commemorative of the inauguration. This was superseded during the last empire by a different figure of Napoleon, with laurel wreath and toga.

2462 "NAPOLEON THE FIRST." WHITE MARBLE CAMEO PORTRAIT WITH LAUREL CROWN.

Beautiful executed medallion made out of the stone of the monolith of Napoleon the First's tomb in the Invalides at Paris, and given by the sculptor of the sarcophagus to the grandfather of a friend of Mr. Pene du Bois. It measures, with heavy bronze border, two and seventh-eighths inches by two and five-eighths inches.

2463 "FREDERICK THE GREAT."

Metal statuette of the great Frederick, measuring with pedestal, two and three-quarter inches.

2464 "JOHN GUTTENBERG, PATER TYPOGRAPHIÆ."

An iron replica, measuring with pedestal eight and three eighth inches, of the celebrated Thorwaldsen statue of the Inventor of Printing, erected at his native city of Mentz, on the occasion of the four-hundredth anniversary of the discovery of typography.

There were only four hundred of these replicas made, and they were subscribed for in advance by members of the "Commemorative Society." They were manufactured out of the iron of an old printing press, which was traditionally asserted to have been that on which Guttenberg printed his first book.

2465 "BOAR." JAPANESE BRONZE.

2466 CLOCK AND PENDANTS, METAL BRONZE. (3 pieces.)

Théophile Gautier describes this identical clock and pendants in "Le Capitaine Fracasse" as ornaments of the mantel in the reception room of his hero's dilapidated castle, Sigognac, in whose coat of-arms were two "cigognes" as supporters. He saw them at a reception in the Chateau of the Kerlosquet family, Mr. Pene du Bois' relatives, near Douarnenet in Brittany. Théophile Gautier, who was born at Tarbes, was an intimate friend of the Pene family who owned a mountain in the Pyrenees near l'Allemesan and derived their name from the fact that they lived on the Summit—the Peña in Spanish—of it.

2467 "SIR WALTER SCOTT."

A bronze relievo portrait plaque of French manufacture, sixteen inches by twelve and five-eighths, in walnut frame. Uniform in size and design with the following number.

2468 "FREDERICK THE GREAT."

Another bronze relievo portrait plaque in walnut frame.

2469 "AIGUIÈRE" OR EWER OF COPPER WITH BRASS HANDLE.

An early example of Italian repoussé work of the Renaissance. It is decorated with conventional floriation, nude and grotesque figures, etc. A serpent and lion's head form the handle. It is twelve and three-quarter inches high.

2470 "THE RACQUET PLAYERS." (A pair.)

A pair of original bronze figures, on brass pedestals, each eight and three-quarter inches high, representing two "Incroyables" of the First French Revolution, with racquets in their hands.

2471 "ANTIQUE GREEK VASE."

An Elkington oxydized copy of an antique in alto-relievo, with three nude female figures and Cupid on each side. It has floriated decoration, ancient heads, etc. Nine and three-eighths inches high.

2472 "SATYRS WITH NYMPH."

Erotic alto-relievo bronze of two satyrs, with naked nymph, who is riding on the back of one, while the other kisses her. It is oval, measuring eight and three-quarter inches by six and three-quarters, and is in a bronzed and plush frame on easel stand.

2473 "THE BLIND BEGGARS."

A seventeenth century bronze alto-relievo, representing two old-time tramps of the character that Callot chose as his favorite studies. This piece cost its owner $55, and is an extremely rare example.

This heavy bronze measures five and a quarter inches by four and seven-eighths.

2474 "JEAN QUI PLEURE" AND "JEAN QUI RIT." (A pair.)

Two bronze children's heads of the above well-known subjects, sometimes called—"Sunshine" and "Rain." Height, with pedestal, three and five-eighths inches.

2475 "IRON PROCESSIONAL KEY."

This curious object, which is over two feet high, some four hundred years ago, was one of the signs of the guild of Locksmiths at Nuremberg. It was carried in processions at the head of the members of the guild as an object representative of their avocation.

The head of the key is floriated Gothic scroll-work wrought in hammered iron and gilded.

2476 "PHALLIC IVORY."

A Hindoo carved narwahl's tusk covered with fourteen male and female figures, mostly Priapic. The upper one of all is environed by a cobra-da-capello, showing that the object was associated with serpent or Vishnavan worship.

2477 "VENETIAN WEDDING CASKET."

This casket made of pierced and engraved ivory lined with wood, has the date "1661" and the initials "A. G." on one of the sides. On the front is a shield of arms.

2478 "GOBLET OF BROWN GLAZED POTTERY."

This curious sixteenth century goblet depicts a tonsured monk holding a naked woman under his robe. One arm lasciviously encircles her waist. This piece, which is seven and a quarter inches high, was made by hand and before moulds were used. It is an erotic satire upon the monks of the Middle Ages.

2479 DURER (Albert). "ADAM AND EVE." PAINTED GLASS.

This circular transparent vitrail, ten inches in diameter, and of "Adam and Eve before the Fall," was painted either by or after Alfred Durer, and it was so catalogued and sold at the San Donato Palace sale. This interesting example of glass transparency is painted on both sides, and cost its owner about one hundred dollars at the dispersion of the treasures of Prince Demidoff.

2480 "MEDIEVAL GLASS TRANSPARENCY."

This mosaic glass painting is of English origin, and measures fourteen inches square. The design is a tree with flowers, on one of the branches of which is seated a purple bird. This is a very early specimen on pot-metal glass, which has never yet been successfully imitated, and it doubtless was before the Reformation in the window of some English ecclesiastical edifice.

2481 LIBRARY ARM CHAIR, Black Walnut, red morocco covered.

2482 LIBRARY CHAIR, Black Walnut, red morocco covered to match.

2483 RED MOROCCO COVERED COUCH to match.

2484 CARVED BLACK WALNUT LIBRARY TABLE, red cloth top, one drawer, castors.

2485 CARVED BLACK WALNUT LIBRARY TABLE, green cloth top, one drawer, castors.

2486 FIGURED RED RAW SILK RECEPTION ROOM SUIT, ebonized, consisting of couch, four chairs, arm chair and rocker. (7 pieces.)

2487 SQUARE MAHOGANY OCCASIONAL TABLE, carved legs, ball and brass claw feet.

2488 BLACK AND BURR WALNUT BUFFET, French plate glass mirror, two beveled plate-glass china cupboards, five drawers (three with locks), brass mountings (six feet nine inches high by five feet wide by one foot ten and a half inches deep).

2489 BLACK WALNUT SQUARE DINING-ROOM TABLE, with nest of six leaves in case.

2490 BLACK WALNUT Cane-Seated Dining-Room Chairs (6 pieces.)

2491 HANDSOMELY CARVED BLACK AND BURR WALNUT BOOK-CASE, with three glass lock doors, and three drawers (eight feet two inches high by five feet wide).

2492 CARVED BLACK AND BURR WALNUT BOOK-CASE, three glass lock doors and three drawers (five feet six inches high by six feet wide).

2493 CARVED BLACK WALNUT BOOK-CASE, with brass mounts, two glass lock doors and two drawers (five feet six inches high by four feet four inches inches wide).

2494 BLACK AND BURR WALNUT OPEN BOOK-CASE, with three paneled lock cupboards (seven feet six inches high by five feet six inches wide).

2495 EBONIZED OPEN PORTABLE BOOK-CASE (four feet five inches high by two feet eight inches wide).

2496 BLACK AND BURR WALNUT BOOK-CASE, with two glass doors and two lock drawers (five feet eight inches high by four feet eight inches wide).

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1. The highest Bidder to be the Buyer; and, if any dispute arise, between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down twenty-five per cent. on the dollar in part payment, or the whole of the Purchase-money *if required;* in default of which the Lot or Lots so purchased to be immediatey put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Vendors, on or before delivery; in default of which Messrs. GEO. A. LEAVITT AND CO. will not hold themselves responsible, if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

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